IN THIS ISSUE: **WHY GOOD SONGS DO NOT SELL—By Geoffrey O'Hara**

MUSICAL COURIER

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DOROTHEE MANSKI

has appeared this season as Brünnhilde in Siegfried, and as Klytemnestra in Elektra, with the Metropolitan Opera Company. (Photo by Carlo Edwards.)

"UNCLE ERNEST" HONORED.

Marie Louise O'Brien, with her grandfather, Clarence H. Mackay, presents Ernest Schelling with a book of 1,000 children's names, commemorating ten years as conductor of Concerts for Young People.

ROBERT O'CONNOR.

pianist, will give a recital in Town Hall, New York, on March 20. His program includes transcriptions by I. Phillipp of a Bach chorale and of several old airs and dances by Molinaro, Vinci and Pasquini.

MARION DOUGHERTY.

pianist, gives a recital in the Play Room of the Plays and Players, Philadelphia, on March 15. (Photo by Wm. Shewell Ellis, Philadelphia.)

OTTO AND ETHEL LUENING

recently appeared before the American Opera Society in Chicago in excerpts from Mr. Luening's opera, Evangeline, for which the society awarded him the David Bispham Memorial Medal. Mr. Luening is now working on the libretto of a second opera.

ARTHUR ROSENSTEIN

appeared with Margaret Halstead at the White House on February 21. In addition to being an accompanist and coach, Mr. Rosenstein is a composer. His new song, Just a Dream, will be issued shortly.

ETHEL PYNE.

soprano, will appear in concert on March 28 at Mecca Temple, New York, with Frederick Cromweed, pianist. Miss Pyne's numbers include Spring, a song composed and dedicated to her by Mr. Cromweed.

MARGARET ROBERTS

soprano, sang before the United Daughters of the Confederacy at their recent meeting in New York. On March 5 Miss Roberts appeared in a musical service at the Central Presbyterian Church, New York, offering modern English songs and Negro spirituals. (Scrony photo.)

FREDERICK SCHLIEDER

presented students from his harmony classes at the Philadelphia Conservatory, Philadelphia, on January 18 and February 8 in recitals of original compositions illustrating various lyric styles. (©) G. Maillard-Kesslere.

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MUSICAL COURIER

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Juilliard Foundation Makes $50,000 Gift to Metropolitan

Officers of Opera Reveal Fact That Previous Offers of Coöperation Were Made by Fund—Erskine Refutes Criticism That Juilliard Authorities Have Not Carried Out Wishes of Donor, and Explains Conditions Under Which Gift Is Made

The current financial difficulties which are being faced by the Metropolitan Opera Association have resulted in a controversy as to whether or not the Juilliard Foundation, which represents a $14,000,000 endowment left by the late Augustus D. Juilliard, should assume the burden of righting the Metropolitan's money troubles. Certain of the New York newspapers printed criticism of the Juilliard fund's administrators, which brought forth statements in correction of these charges both from Cornelius N. Bliss and Paul D. Cravath on behalf of the Committee to Save Metropolitan Opera, and from John Erskine, president of the Juilliard School of Music. Mr. Bliss and Mr. Cravath revealed not only that the Juilliard Foundation had made a grant of $50,000 toward the $300,000 necessary to save the opera, but had made offers of coöperation in previous years.

The statement issued by Mr. Bliss and Mr. Cravath was as follows:

"The trustees of the Juilliard Musical Foundation invited the Metropolitan Opera Association to appear before them on Tuesday to present our views in support of our application for a grant toward the guaranty fund which our committee is seeking to raise to insure the production of opera at the Metropolitan Opera House next season. We were accorded a most sympathetic hearing, and on the next day, Wednesday, we received word from the trustees that they had made a grant of $50,000 toward our fund, which we regard as a very liberal contribution in the light of the other commitments of the foundation. Last year the Juilliard trustees contributed $5,000 toward our guaranty fund, which was all they were asked to give. In previous years they have made us offers of coöperation.

"We had intended that the announcement of this $50,000 contribution should be made later at the opera house, but have made it now because of the unjust criticism in newspapers on the part of persons who were not informed of the generous action already taken by the Juilliard trustees."

STATEMENT BY JUILLIARD SCHOOL HEAD

Dr. Erskine's statement is given in full:

"Recently morning newspapers carried a letter by William Matheus Sullivan threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered.

"He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the foundation should take over the Institute of Musical Art, or that the building on East 52nd Street, New York City, should remain unoccupied, and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Juilliard's intention that the public should be asked for $300,000 for the Metropolitan Opera Company when that company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

A CHARGE REFUTED

"This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his trustees have failed to deliver.

"I am as much responsible as anyone for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

"We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his trustees free to encourage American music as they thought best, but he expressed three wishes which his trustees have tried to respect scrupulously. The first was that this foundation should provide for the training of musicians, and he named among possible methods of procedure the establishment of a school. The second was that free concerts might be given of such a quality as to educate public taste.

"The third was that the foundation might aid out of its income in the production of certain operas at the Metropolitan.

"Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought.

"John M. Perry, who drew Mr. Juilliard's will, is a trustee of the foundation and a director of the Juilliard School of Music. Allen Wardwell, counsel for the Metropolitan Real Estate Corporation, is chairman of the directors of the Juilliard School of Music. Cornelius N. Bliss, one of the trustees of the Metropolitan Real Estate Corporation, is a director of the school. And Paul D. Cravath, chairman of the Metropolitan Opera Company, is also one of the directors.

"There has been, therefore, on our two boards, no predisposition to neglect the Metropolitan.

WISHES OF FOUNDATION'S DONOR

"Mr. Juilliard wished the foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students, and operas written by American composers.

"As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal programs ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined.

"The foundation then proceeded to carry out Mr. Juilliard's other wishes.

"Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

"When I became president of the Juilliard School of Music I had a very satisfactory conversation with Otto Kahn, then chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr. Juilliard had in mind.

"To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the Foundation moved the school from East 52nd Street to its present location. The building in East 52nd Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr.

(Continued on page 22)

Wagner Celebrations in Germany

Richard Strauss Conducts Tristan for the Last Time—Tannhäuser and Flying Dutchman Done Badly in Berlin

By HERBERT F. PEYSER

BERLIN.—Musically nothing has mattered very much these past days except Richard Wagner. If it were not for the observances of his death anniversary, the ensuing column might be left a blank. In the concert field as well as in opera, virtually nothing has taken place. True, Claire Dux enjoyed a notable triumph at the recital of songs and operatic airs which she gave for a charitable enterprise at the Philharmonie; and a few nights later Eugen Jochum conducted at a concert of the Berlin Broadcasting Orchestra the ninth symphony of Bruckner in its original version—which is to say, purified of the additions made to the score by Ferdinand Loewe. But that is pretty much the whole story of the past three weeks. It is fairly safe to predict that the current season will go down as the dullest in a decade.

The Wagner festivities have been a godsend. Not that they offered artistic disclosures, but because they have given us something to talk and think about. The semicentenary season has brought, of course, a great exudation of new Wagner books and articles. Likewise it has occasioned some interesting exhibitions of Wagner relics in Berlin, Leipsic and other cities. The memorial activities proper have, in the course of the past ten days, been good, bad and indifferent. The fact that February 13 fell on a Monday enabled many German music centres to make a two-day ritual of it. The "official" ceremony of commemoration took place at the Leipsic Gewandhaus on the preceding Sunday morning (curiously enough, many communities preferred to observe the anniversary with concerts rather than with operatic preformances—probably because concerts afford a better chance for speechifying). The event was "official" because Winifred Wagner, Hitler and various governmental, diplomatic and other functionaries attended it.

MUCK'S CONDUCTING STILL ELOQUENT

The musical part of the business consisted of the Parsifal and Meistersinger preludes conducted by the aged Karl Muck. Between these pieces Burgomaster Goerdeler, of Leipsic, uttered a few remarks and made a plea for a Wagner monument in the city of Wagner's birth. And Max von Schillings droned for a full hour things which nobody back of the second row could hear. The conducting of the venerable Muck was superbly eloquent, but he looked frail and shrunken and had to be assisted on and off the podium. Apart from these musical dispensations, it can scarcely be claimed that the ceremony was impressive. The presence of Hitler and his retinue seemed to overshadow the memory of Wagner—a fact accentuated by the Nazi uniforms and insignia in the auditorium and by the mobs which lined the streets leading to the Gewandhaus, bawling cheers for their favorite hero.

On the same evening a newly-studied production of Rienzi was given in the Neues Theater under the leadership of Gustav Brecher. It was an exceedingly provincial affair, rich in bad singing, and some of Herr Brecher's tempi were quite the slowest the present reviewer has ever heard in this music.

STRAUSS CONDUCTS TRISTAN FOR LAST TIME

Dresden's celebration may not have worn an official stamp, but it was much worthier of Richard Wagner. The memorial concert on Sunday morning offered a highly engrossing program consisting of the early symphony, fragments of Die Feen and Das Liebesverbot, and the Götterdämmerung funeral music. The night of the thirteenth was dedicated to a *neu-Einstudierung* of Tristan under the guest leadership of none less than Richard Strauss. At Strauss' special request the audience was asked to refrain from applause, and the reverent silence at every curtain fall added to the impressiveness and solemnity of the occasion. The new settings were tasteful and carried out along traditional lines. The problem of a plausible tent for Isolde in the first act has rarely been so skillfully solved. Eugenie Burkhardt is not, perhaps, a world-beating Isolde, but her vocal equipment is on the whole a fine one and her impersonation well-routined. Curt Taucher's Tristan is, as ever, Curt Taucher's Tristan. There was a fair Brangaene in Helene Jung, a good Kurwenal in Robert Burg. But the dynamic element of the performance was, after all, Richard Strauss. To the present writer the prelude and first act seemed somewhat lackadaisical, but from the opening of the second act, Strauss struck his gait. The fact that the score was given without cuts enabled one to enjoy to the fullest the Straussian grasp of Wagner's tremendous design. At the end of the performance the composer of Salome announced that he had conducted Tristan for the last time. The emotional strain of it, he insisted, was too much for one of his years.

INCREDIBLE TANNHÄUSER AND FLYING DUTCHMAN

A monstrous Tannhäuser at the Staatsoper and a hardly less appalling restoration of The Flying Dutchman at the Städtische

(Continued on page 28)

COMPOSERS WRITING BALLETS

PARIS.—Ravel is writing a ballet on the story of Ali Baba and the Forty Thieves. Arthur Honegger has completed the music for a ballet, Semiramis, the scenario for which is by Paul Valéry, the French poet. Another ballet nearing completion is by Georges Auric, based on Hans Andersen's tale, The Little Mermaid.

Australia Sponsors Radio Opera Concerts

Sydney Plans Large Eisteddfod Next August

SYDNEY, AUSTRALIA.—The Australian Broadcasting Commission arranged a series of grand opera programs for Sunday evenings. Under the baton of Maestro Aldrovandi of the Williamson Imperial Grand Opera Company the first production was given on January 1. Il Trovatore with Molly de Gunst, Australian soprano as Leonora and Piedro Mirassou as Manrico was a pronounced success.

The second of the series was La Traviata, featuring Cesarina Valobra as Violetta and Mirassou as Alfredo. Mascagni's Cavaleria Rusticana was chosen for the third program; Molly de Gunst sang the part of Santuzza and Mirassou, Turiddu. Both gave a fine performance. Preceding this opera four songs of the compositions of Aldrovandi were heard for the first time in Australia: Song of the Sea, Mattinata, Notturno and Il'Extremo. Pagliacci, the fourth of the series, was a popular broadcast. The beautiful quality of Valobra's voice was heard at its best. The prologue sung by Franco Izal was impressive. Mirassou as Canio sang with fine dramatic feeling. The two concluding programs presented were Faust and Bohème. Valobra and Mirassou were heard for the last time as, with Maestro Aldrovandi and Ilio de Chiaro, they left for Italy. Farewell speeches were made over the air.

CHORAL CONCERTS PLANNED

The City of Sydney Eisteddfod will be held at the Town Hall during the last week in August. Fifteen sections have been arranged. The principal competition is an Interstate Choral Championship, the prize being a City of Sydney Cup and £100, £60 and £40 will be donated as second and third prize and £50 each to the three choirs winning highest marks who have travelled over 300 miles to compete. John Fairfax and Sons have donated a prize to be called the Sydney Morning Herald Trophy, and Associated Newspapers, Ltd., have provided gold medals and prize money to the value of £80 for the operatic sections. Roland Foster of the State Conservatorium is the honorary organizer.

Under the management of Messrs. J. & N. Tait, Phillip Hargrave, the ten-year-old pianist of Adelaide South, Australia, will give recitals in Sydney, Melbourne and New Zealand. E. P.

Rimini for Covent Garden

LONDON.—Giacomo Rimini will be a newcomer at Covent Garden this season, and is to sing Iago in Otello. Alexander Kipnis is to appear as Gurnemanz in Parsifal and Baron Ochs in Rosenkavalier, while another welcome artist, Fritz Wolff, will sing Siegmund for the first time here and repeat his portrayal of Loge in the Ring. M.

Strauss' Latest Opera

BERLIN.—Richard Strauss, whose long-promised Arabella is announced for production in Dresden next July, is working on another opera called Die stille Frau. The libretto, by Stefan Zweig, is based on Ben Jonson's Silent Woman. The first act has been completed. T.

Sevcik in London

LONDON.—Ottokar Sevcik, celebrated teacher of the violin, has accepted an invitation to hold a course of master classes at the Guildhall School of Music here in the spring, beginning April 3. Sevcik, who is eighty years old, will remain in London about fifteen weeks. M.

WHY GOOD SONGS DO NOT SELL TODAY

By GEOFFREY O'HARA

ONLY a few years ago songs were sold in vast quantities in this country. So-called "popular" songs led the way by being bought in millions. Standard works were not far behind, and "art" songs and other serious numbers came in for their share in the general scheme of commercial expansion. But long before the depression set in, music sales had slid down hill. "Good" songs suffered most; their sales fell off until today they are almost at the vanishing point. Why are they not purchased any more? What has happened?

So-called "popular" songs, such as Put Out the Lights and Go to Sleep still sell as much as a hundred thousand copies annually, as do ballads like When the Moon Comes Over the Mountain. "Hit" songs from current musical shows also enjoy a sale. But the purchases of all of them are not more than ten per cent of those in the good old hectic "million copy" days twenty years ago.

At that time, however, there were published not more than ten per cent of the songs with which we are deluged at present. Nor were there more than a fraction of the hundred and more publishers we have now, when so many works are put out in such rapid succession that they age very quickly; are, indeed, almost as short-lived as the daily newspaper. Radio "makes" them and "breaks" them over night. In the current field of better class music, too, as compared to that of only a few years ago, worth-while songs are having a difficult time trying to lift their aristocratic heads through the debris that is poured upon them daily.

Decline of Old-Time Dealer

I shall endeavor to show that even though a publisher is in possession of a good song, one that has been proved to be so, he has only a slim chance of selling it these days, for the reason that there is practically no outlet through the old-time regular music dealer channels. There used to be as many as 15,000 first class dealers. Today there are only a few, and most of them are in a bad state financially. The total of active dealers, selling sheet music seriously, is only a few hundred; not more. A certain large publisher made the statement only a short time ago that he considers sixty to be important.

The dealer used to be the home and the center of good music in his town. Everyone came to his store for "classical" music. He was the unofficial custodian of the heavenly muse in thousands of towns. He was able to note a year by year gradual improvement in music appreciation. The best songs of Brahms, Wolf, Sinding, Franz, etc., were on his counter and were constantly appearing on programs. Students were willing to study accompaniments of Strauss Lieder as they would a Chopin etude. Chadwick, Foote, MacDowell, Campbell-Tipton and a score of others were developed in the field of serious song. Good lyrical works abounded and enjoyed a healthy sale.

Within a few years all this has changed. What are the causes? In the first place, I suppose, we ought to think of the subject from four angles: (a) the song; (b) the publisher; (c) the dealer, and (d) the public.

Quality of Modern Songs

First, the song. There is very little difference of opinion among editors as to what constitutes a good song. Their published collections reveal that fact. They are unanimous in their judgment—an attitude which is helpful, because it does away with any argument. These songs have stood the test of time; have been pronounced good by succeeding generations. They have certain very essential qualities. When we make comparisons, therefore, with our modern good song, we must of course use these works of the great masters as our guide. There is no other standard. All things are compared with the past. We strive to equal them, even better them if we can.

The progress of music through the ages has been marked by such giants as John of Forsete, Dunstable, Purcell, Bach, Beethoven, Wagner. We note how each in his turn has laid another stone on the permanent monument of music. We perceive how each needed all that went before him, that each great advance was not a tearing down, but a building up. These geniuses did not break laws, but rather exercised better use of them.

By the past, then, shall we judge the present. Let us measure our modern compositions by comparing them with the list which we shall find in the index of any collection of "famous songs." There is Schumann's Widmung, for instance, which in my humble opinion is a perfect song, in words, melody, accompaniment, size and continuity. It yields a feeling of completeness, satisfaction; there is nothing left to be said. It is always new, and refuses to grow old; a perfect song. There are more, lots of them. Look down the list. Does the modern song add a stone to this monument of music? The Lieder of Strauss did. Horsman's Bird of the Wilderness contributed its share. So did Chadwick's Ballad of the Trees and the Master, also Campbell-Tipton's Spirit Flower. These and many others have added to, not detracted from, the general scheme of advancement. The dealers kept these songs in stock and they were among his steady sellers; as steady as Schubert's Erlkönig, for instance.

There, by the way, is another perfect song. Who was it said that music was threefold, of the head, of the heart, and of the feet? The Erlkönig fits that description exactly. Here we have Goethe's great poem, of the head, plus the intellectual Schubert at his best, making a direct appeal to one's intelligence; next, the sentiment, drama, emotion of the poem's unfolding, the dying child, the distracted father, their race against death—these are of the heart. Then the everlasting galloping of the horse—this is music of the feet; three in one, a trinity of perfect song-writing.

SONNET

With easy carelessness life's piquant songs I sang;
The little winds among the leaves were not more gay than I;
My feet made rhythm as I walked beneath a cloudless sky,
And where the sun glowed dazzling bright, I followed free.
Avoiding shadows in the woods, I turned away
From threats of gloom, and chose the path where flowers sprang,
And butterflies among the blooms were blythe and gay.
And then one came,—ah me, how swift the changing mood
That swept the sunlight from my path in flowered-wood!
And oh, my song, how falt'ring to a close it crept
As mute I stood amid my startled, idle dreams!

—LILY STRICKLAND.

Let us make sure when we speak of a good song that it *is* a good song. Then, and not until then, does the question "Why does it not sell?" have any significance. There are composers who insist that they do not write "commercial" songs. That is true. They do not. And the publishers know it.

Need for Sales Concentration

Now, the publisher. Formerly there was an adage in publishing offices that ran something like this: The secret of success lies in concentration. This meant not trying to promote all the songs in the catalogue at once, but rather picking out the likeliest one and concentrating on it.

But in those days, as we have said, there were not so many songs, and it was easier to concentrate. In fact, a new publisher just going into business with a song or two *had* to concentrate, and very often began with a success, for that very reason. Why could not a large publisher apply the same principle today, and repeat that operation every few months, grinding out a succession of big hits? That is exactly what popular firms like Leo Feist, M. Witmark and Sons, and Chappell Co. have been doing for the past thirty years. They concentrated upon one song at a time, till it was well established. With but one or two exceptions, it is quite the contrary with your average standard publisher today.

Songs are very like little trees. They must first be planted, in good ground, watered, cultivated; and a wire fence put around them to keep off roaming dogs. When they have grown strong and the wire fence is taken away, they must still be cultivated and pruned; bad growth must be cut away, and they must be annually protected from passing pests. Thousands of good songs, left to themselves, have been born to blush unseen and waste their music on dusty shelves. Concentration is the cure for all this.

As their list grew, publishers became more and more catalogue-conscious. Many of them have been for years and years so inundated with catalogue worries, reprints, prices, discounts, and an infinite number of office details (actually routine which ought to be delegated to assistants) that they cannot concentrate on promotion at all. This is not said in criticism, goodness knows, but in simple recital of fact. When this condition is thoroughly understood by the majority of publishers, they will realize their error and go back to the more leisurely order of things. Some have already begun to do so. Thus, the condition will probably cure itself.

The publisher has never ceased to try to interest concert singers in new numbers. He has endeavored to have them sing these works on their regular programs on concert tours, and then has attempted to follow the singer from city to city, instructing the dealer that so-and-so was singing his song. This system in time became terribly complicated, so that many a sad story can be related by publishers who wrote dealers about the triumphant arrival of a noted singer, sold copies in advance, only to find out that the singer had taken the song off the program and said nothing about it. Fortunately, this was the exception, not the rule, but it took only a few infractions to "blow up" the system.

To protect himself against all manner of events, the publisher has long since felt obliged to go straight to his customer, to schools and colleges, selling direct to them, and giving credit and commission to dealers where these were due. Publishers have also aided the work of the Music Supervisors National Conference, founded about thirty-five years ago. The movement begun by this organization has penetrated every corner of the country, so that now in our schools there are upward of 50,000 orchestras and bands, glee clubs, etc. Work done by the publisher years ago in this educational field has now turned out to be somewhat of a salvation for him, such as it is. As he sowed, so is he reaping. But schools for the most part buy collections of standard music in book form, some octavo, but practically none of the songs in sheet music form that we are discussing. There is thus very little market in this field for what we know as "good" songs.

The Good Old Days

Now for the dealer. In the gay nineties and on into the early part of this century, it was the delight of dealers to receive "new issues" from the publisher, which consisted of a few pieces, songs, novelties; not many. They were like a breath of fresh air, like new blood. It was a time of rejoicing. The dealer instantly showed these new issues to his teachers, organists and others, and got their reaction in a comparatively short time. It was "thumbs up, or thumbs down" then and there. The dealer knew immediately whether he had a success or a failure, and so did the publisher. It was all very simple.

Why, if this plan worked so well, did it not continue? Perhaps it worked too well. The new issues grew. They became a monthly mountain of music. The dealer was so busy making wrappers for new issues that he had little time for anything else. He certainly did not have the leisure to visit with his customers as he once did. He merely put a huge pile of "new" songs on the counter and let the teacher go through them.

But successful teachers are busy persons who do not have time to sit down and wade through hundreds of new issues. The whole system became topheavy, cumbersome, expensive. New issues were put upon the shelves, filed away in such quantity that in a good-sized store they ran into more than a hundred thousand copies, static, space-wasting, time-wasting. And as expenses rose, profits dwindled; business got worse and worse, till the dealer's staff of clerks began seeking more lucrative employment elsewhere. After all, if salesmen are good, they can sell automobiles as readily as sheet music. They did. The dealer found that he had no sooner got a good clerk broken in (and the music business cannot be learned over night) than he lost him.

How to "move" these unsold copies became a major problem. Concert singers came and went. Their concerts stimulated sales somewhat. Phonograph records helped a little, as did player pianos, but they in time reacted upon themselves and became a burden also.

In passing, what manner of man was this dealer? This, too, has a very direct bearing on why good songs do not sell. For the most part he was a music lover, perhaps an ex-teacher, an "inside man" rather than an outside one, a blustering hail-fellow-well-met type. He was not one to seed the ground around him, to visit the teachers to discover their problems and wants, the supervisors in schools to help them fight their problems and see that they got an even break from the politicians, the Rotary clubs to see that the civic bodies took a proper interest in music. He did not go into politics to see that music some day should be considered a national necessity.

Competition of Reproduced Music

No, the dealer stayed in his store. His place of business was the rendezvous of people like himself, music lovers. People came to *him*, and so long as he was the fountain from which all music flowed, his lot was not altogether an unhappy one. But when radio came, it left him gasping for air. Instead of his being the fountain from which flowed all the music, the flow was now transferred to every man's living room.

The average customer apparently became younger and younger. Giddy, music-mad youngsters (unlike clients in the serious, good old days!) dashed in to get the latest popular song or phonograph record. This demand drew the dealer's attention from his standard music. He let the teacher's music be pushed further and further back till it was out in the lane or he had given it up entirely. He grabbed at the shadow and dropped the meat.

With the arrival of electric phonographs, followed by electrical pianos, then radios, the dealer found himself in the electric business, so that at this moment thousands of them have gone into the sale of refrigerators and washing machines. Lo, how has the mighty fallen!

The legitimate dealer had fought his fight, against department stores cutting his prices, against syndicate and chain stores outbuying him, footballing music under his nose, selling below cost. He saw the concert business come up and go down, likewise the oratorio. He saw the phonograph come and go, the player piano, the whole list. All the while he tried to stick to his guns, to sell good songs, standard music, to hold the torch on high. But the task was too much for him. Whether he knows it yet or not, over-production was his deathknell, and that starts with the publisher, not with the dealer. Lack of concentration causes over-production. It is as long as it is broad. Concentration is the cure for it all.

Education for the Public

Now for the public. Why does it not buy good songs any more? We have already seen that there is practically no place for it to buy them. Let us remember that 2,200 more dealers went out of business in 1931. The mortuary list for 1932 isn't in yet. Just how, then, can a good song be bought? There are stores in our large cities, it is true. But the 15,000 dealers throughout the country were what made the sales possible in the old days.

Today millions of persons have never even seen a music store, let alone have purchased a copy of sheet music, of any kind. They do not know that it *can* be purchased. Why should they? Has anyone ever told them they could? They all have radios. But have they ever heard anyone on the radio tell them that they could purchase the music they were listening to? Not so that one could notice it.

There is a vast new public that does not know about your good song, but there is another vast public coming up through our public schools. They are learning about good music. Their numbers are legion. They are your citizens of tomorrow; your music buyers. New dealers will spring up, thousands of them, to supply the enormous demand that will have been created. Then good songs will sell again; your slumbering Brahms will awaken, also your Schumann; and the many sincere American writers who are for the moment benumbed will take courage too. Then will come that flowering all over the continent, that reaping of what the faithful music teachers have sowed, the great harvest of harmony.

IN NEXT WEEK'S ISSUE

THE "PERILS" OF PARIS—By Irving Schwerké

Dr. Hanson, Back From Germany, Tells of Musical Conditions There

Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., landed in New York on February 15 from the SS. Europa. On February 8 he had conducted a concert by the Berlin Radio Orchestra in Berlin, and the next day sailed on the Europa. On the day of his arrival he dined in New York with Gustav Oberlaender, donor of the Oberlaender Trust, which sent him to Germany as its representative to conduct principal German orchestras in programs of American music. On the following day he resumed his duties at the Eastman School. Dr. Hanson expressed himself as convinced of the speed with which things can be accomplished.

In Germany, where he arrived on December 31, Dr. Hanson conducted the Berlin Philharmonic Orchestra, the Leipsic Symphony Orchestra, the Stuttgart Symphony Orchestra, and the Berlin Radio Orchestra.

"I found nowhere in Germany the orchestral virtuosity which is displayed by our best American orchestras," he said. "At the same time I cannot too heartily commend the fine spirit of loyalty to music, which exists among German orchestral players, and the willingness which they exhibit to work long hours and, in some cases, under none too favorable conditions in order that music in Germany may continue even in this period of economic distress."

Favors Study Here

When asked concerning the advisability of music study in Germany by the American student, Dr. Hanson said:

"I am emphatically of the opinion that the American student can get the best training available in his own country, training that is equal in quality, and sometimes superior, to that obtainable in the best music schools in Germany and a training which, furthermore, gives him the technic to meet the musical problems which are typically American. There are only two fields in which Germany may claim superior advantages: the study of music history and musicology, or, as it is called in the German universities, Musik-wissenschaft, and in practical operatic training.

"In the former case, the University of Berlin has developed a thorough and intensive study of music history which is superior to anything that I know of in this country. In the field of opera, though the training in American schools is undoubtedly equal to what I observed abroad, nevertheless the existence of small opera houses in which young artists can secure practical experience in the beginning of their professional careers affords an opportunity which does not yet exist in America."

© Wide World Photos.

DR. HOWARD HANSON conducting the Berlin Philharmonic in rehearsal

Composition Cerebral

Of contemporary composition, Dr. Hanson said: "It seems to me that at the present time the younger American composers show a virility and a freshness in their compositions which seems to be curiously lacking in the works of so many of the younger German composers. This is probably due to the fact that at the present time there is an overwhelming tendency on the part of the young German composer to develop a type of music which is entirely cerebral in its make-up.

"Together with this has developed a curious disdain for any music which has an attraction for the general music-loving public. Rightly or wrongly, I received the impression that the young German composer considers that any composition which meets with public approval must not, for that very reason, be good music." D.

Hess Accorded Stentorious Applause as Boston Soloist

Magnificent Interpretation of Schumann Concerto

Boston.—Myra Hess, soloist with the Boston Symphony Orchestra under Serge Koussevitzky in a Pension Fund Concert on February 26, was received by a round of applause which, for volume and duration, has been rarely matched here during the past few years.

Following her presentation of the Schumann concerto she was recalled to the stage so many times that the onlooker lost count. There was sufficient reason for the audience's enthusiasm. The concerto was played with the musical authority, bravura technic, and romantic lyricism and ardor of which Miss Hess is mistress. These things are set down the more willingly because until recently I have missed in her piano playing the depths and heights which we associate with what is known, for want of a better word, as virility. But on this occasion there was no questioning the bigness of Miss Hess' conception of the music.

The orchestral accompaniment under Dr. Koussevitzky was no conventional accompaniment at all, but a presentation of the essential symphonic web. For Koussevitzky is not content to lend mere "support" to a soloist. He conceives it his duty to make the music sound as if he were engrossed in a symphony—and this is all to the good. The single exception that might have been taken to his reading of Schumann's music—and it is a matter of taste—is that he set the *tempi* of parts of the first two movements too slow.

The concerto was preceded by Mozart's Eine Kleine Nachtmusik and followed by a tensely emotional presentation of Tschaikowsky's E minor symphony.

Miss Hess (who, by the way, donated her services for the Pension Fund) had been heard the day previously by a capacity audience at Jordan Hall, where she played a standard program of works by Beethoven, César Franck, Schumann and Chopin. That is all I can tell of the proceedings, for the local concert manager is so delightfully frank in her opinion of reviewers as often to ignore them the courtesy accorded the press.

The People's Symphony Orchestra (led by Thompson Stone) closed its season at Jordan Hall on February 26, playing the Festival of Pan, by F. S. Converse, and works by Haydn and Tschaikowsky, as well as the Saint-Saëns G minor piano concerto and a cello concerto by Popper. The pianist was Josef Alexander, the cellist, Ralph Smalley. The season has been neither a financial nor artistic success for the orchestra, on the whole, and its problems which were great at the beginning of this year, are now acute.

Under the auspices of the Boston Branch of the American Choral and Festival Alliance, a recent organization owing its existence largely to the driving power of Mrs. William Arms Fisher of this city, an Inaugural Choral Festival was given at the Boston Opera House on February 26. Choruses and church choirs from all over Greater Boston participated as units or in massed groups in the programs, which were heard by large audiences. Of the afternoon numbers, outstanding features were the Studio Singers, conducted by Arthur Wilson, and the Sevitzky Vocal Ensemble, conducted by Fabien Sevitzky. Among the various conductors were two distinguished guests—the Very Rev. William J. Finn and Dr. John Finley Williamson. Part of the proceedings were broadcast over a nation-wide hookup. As a demonstration of the desire to sing, on the part of the 2,000 who took part, the festival was an unqualified success.

Wigman Dances with Group

Mary Wigman and her Dance Group made their first appearance here on February 28, delighting a large audience at Symphony Hall. More than half of the program was devoted to solo dances for Miss Wigman, who has a large and enthusiastic Boston following. The ensemble dances were from the cycle, Der Weg, in which gruesomeness and pastoral simplicity are strikingly contrasted.

Harrison Keller, violinist, member of the New England Conservatory of Music faculty, was heard in a concert at Brown Hall on February 24, playing sonatas by Arthur Shepherd, Hindemith and Brahms. The pianists were Mr. Shepherd and Jesús Maria Sanromá.

George A. Hoyen, a graduate of the conservatory and holder last summer of a scholarship of the American Friends of the Mozarteum at Salzburg, is rehearsing the new Little Symphony of the Massachusetts Institute of Technology, which will be heard in concert on March 19.

A concert was given by Einar Hansen, violinist, at the Juvenile Conservatory of Music on February 15. Accompanied by Jeanette Geguere, he played the Kreutzer sonata of Beethoven and the Mozart A major concerto, No. 5, as well as a group of short pieces. Miss Geguere played a group of Chopin piano pieces.

Members of the faculty were heard in trios by Beethoven, Pergolesi and Haydn on February 19. The performers were Gita Fernandez, pianist, John Scabia, violinist and Eleanor Diemer, cellist.

Nicolas Slominsky led the Orchestra of the Associated Studios of Music in a benefit concert at Winthrop on February 26, when compositions by Weber, Strauss, Sibelius and Slominsky were played. Pearl Bates Morton, soprano, offered a group of songs. Other recent events at the studios included a piano recital by pupils of Hans Ebell on February 16; and a program by junior students of various instruments on Saturday evening, March 4. M. S.

Portland Concerts Attended by 7,000

Portland, Ore.—Concluding its twenty-second consecutive season, the Portland Symphony Orchestra, assisted by the Portland Choral Society, recently presented Verdi's Requiem at the Civic Auditorium and aroused intense enthusiasm. Willem van Hoogstraten, conductor of both groups, directed. The soloists were Leah Leaska, soprano; Rosa Gianelli, contralto; Arthur Johnson, tenor, and Mark Daniels, baritone, all of Portland. It was an inspiring performance, and 3,000 persons were in the audience. This is the orchestra's eighth year under Dr. van Hoogstraten. Fourteen concerts are planned for next winter, the same number as this season.

At the symphony's final matinee, Grace Castagnetta, of New York, offered Chopin's E minor concerto for piano and orchestra. The audience, which numbered 2,700, was loath to let her go. Dr. van Hoogstraten directed.

Recently the orchestra gave a special concert at the Benson School before 1,500 grade and high school teachers. J. R. O.

Philadelphia Music Club Has Liebling

Leonard Liebling, editor in chief of the Musical Courier, will be guest of honor and speaker at the annual luncheon of the Philadelphia Music Club, on March 23.

Five American Works Performed by Rodzinski and Orchestra

Nelson Eddy Scores in Pacific Coast Début—Film Executives Contemplate Operetta Pictures

Los Angeles.—Five native works, four new here, formed the all-American program of the Los Angeles Philharmonic Orchestra, sponsored by the Los Angeles chapter of Pro-Musica. Attendance proved one of the largest of the season and listener interest was marked. Robert Russell Bennett's four character sketches, entitled, Abraham Lincoln—a symphonic likeness, although coming at the close of a thought-absorbing repertoire, proved the outstanding item from a viewpoint of public success as well as inherent worth. Second honors went to a three-movement suite by Walter Piston, Harvard professor. Roy Harris, who lives here, was represented with a chorale for six groups of string instruments. A Dance Episode on an Exotic Theme by Arthur Shepherd and the John Powell overture, In Ole Virginia, completed this declaration of belief in contemporary music-makers of this country.

Conductor Artur Rodzinski, who has recently received his citizenship papers, was honored by the orchestra at the beginning of the concert with a performance of The Star Spangled Banner.

Altogether the event constituted the most comprehensive survey of Americana so far undertaken in one evening. The Los Angeles Chapter of Pro-Musica (Mrs. Gertrude Ross, president), assisted by E. Robert Schmitz, national president and Mrs. Schmitz, deserves warm praise for working out the plans and making financial contributions which facilitated the presentations.

All of the works have been reviewed before in these columns, with the exception of the Harris score, which had its initial hearing. Conceived as a modern expression of the choral form in the manner of variation development, it is of religious nature. The Los Angeles composer derived his theme from the melodic resources of the hymn tunes of the church life of early American society. To quote further from the program note, he attempts a series of thematic, harmonic and rhythmic variations. The opus possesses a certain dignity and restraint, but sounds monotonous and laborious regarding melodic and harmonic expression. It leaves the impression of a ploddingly executed school piece, in which the material and polyphony convey little inner and outer significance, notwithstanding moments of arresting pensiveness. Mr. Harris could acknowledge applause from the stage.

Nelson Eddy as Débutant

Nelson Eddy, young American baritone, scored a series of cordial successes when making his Pacific coast début here under the Behymer management. Mr. Eddy took the place of Lotte Lehmann, whose recital was cancelled on account of illness.

Lester Donohue was heard to excellent advantage in a piano program ranging from Bach to Debussy.

Hollywood Rumors

Secondary in artistic importance, but of happy portent, are fairly substantial rumors from Hollywood that movie producers are contemplating a more or less general restoration of the screen operetta. In fact, plans are being considered for a celluloid version of The Merry Widow, with possibly Lawrence Tibbett as Prince Danilo and Jeanette MacDonald in the title role. Irene Dunne, whose singing as the chorus girl heroine is more than pleasing and musical, too, is mentioned for a vocal lead. A prominent banker-producer, who does not wish to be named, foresees even a turn toward not too pretentious screen opera in one form or another, in the not too distant future. Fra Diavols has been mentioned by way of indicating the calibre. In this connection the name of the lovely Grace Moore has been quoted, though without relation to any specific role.

However, this general trend should by no means encourage singers or singing teachers to move here from the East. Hollywood is still in the depths of depression. And moreover, there are already in Los Angeles a sufficient number of principals, chorus people, conductors, stage experts and what not, to fill most jobs except those calling for very special characteristics required for one or the other particular part. B. D. U.

New York Museum Receives Jeritza Statuette

A marble statuette of Maria Jeritza as Tosca has been presented to the Museum of the City of New York. The figure, which is of Carrara marble, was executed by M. Margo, Hungarian sculptor, and was the gift of Baron Leopold von Popper-Podrazy, the soprano's husband. It was dedicated on March 2 at the museum in Mme. Jeritza's presence. Hardinge Scholle, the director, received the statue for the theatre and music collection of the museum. Other additions to this department are a baton used by Arturo Toscanini, presented by the New York Philharmonic-Symphony Orchestra, and pictures and memorabilia of Anton Seidl, given by his widow and Julius Holz.

Bechstein Piano Company Not Bankrupt

Incorrect reports which have been published to the effect that the Bechstein Piano Company of Berlin is bankrupt, have led Charles J. Koehler, the general representative of the firm in the United States, to issue the statement that the concern is not bankrupt and the manufacture of pianos continues as heretofore, with the same staff and the same standard of quality. However, due to heavy losses as a result of the shrinkage of exports, and currency slump, the firm has entered composition proceedings with its creditors.

Dinner Given to Dr. Hanson

A small dinner gathering (on March 2, at the Hotel Astor, New York) in honor of Dr. Howard Hanson was arranged by the Oberlaender Trust, under whose auspices that composer made his recent European tour and conducted concerts of American music in Berlin, Leipsic, and Stuttgart. Among the musical guests at the dinner were Mme. Olga Samaroff, Daniel Gregory Mason, Leonard Liebling, and A. Walter Kramer.

Parisians Hurl Invectives at Noted American Tenor

Alfred Piccaver Assailed for Not Singing in French—New Concertos Premiered—Couperin Edition Published—Burdino as a Lecturer

PARIS.—This was an orchestral week, with recitalists few and far between. The orchestras were interesting by virtue of their "creations"; otherwise their work was routine, and not always good routine at that. But no matter, things go on apace, and if the Parisians generally prefer quantity to quality, that is their business, not mine.

Alfred Piccaver, tenor of the Vienna Opera, was soloist with the Lamoureux Orchestra (Albert Wolff conducting) and in this capacity he had the distinction of bringing out all the quarrel there was in an otherwise quiet and unofficious audience. Mr. Piccaver was warmly appreciated for his poetic singing of Am Stillen Herd and Preislied, from Meistersinger, with orchestra. Later he did a group of songs to piano accompaniment, descending to stuff like Because. This, together with the fact that he had confined himself to singing in German and Italian, and had avoided French, aroused the sleeping dog (or the audience) to ire. Soon an honest-to-goodness quarrel was under momentum and Piccaver seemed less than anybody to know what was going on. People screeching (the French voice under excitement, goes very high and white) yelling and hollering for something in the Gallic. Even a famous French composer, who has been to America and should know better, was heard to hurl at the soloist, ejaculations presenting a neat departure from the politeness of which every Frenchman is so proud. What a success it was. They loved the singer but could not forgive his fighting shy of the local vernacular. Finally, somebody appeared and announced that Mr. Piccaver did not know French, that Mr. Piccaver was sorry he did not, and that he proposed immediately to learn the language against his future returns. With this oil on the troubled linguistic waters, calm was restored, Mr. Piccaver was given an ovation and the concert proceeded. L'Injuste mort, by Adrien Raynal, was played for the first time at this concert. The piece is expressive of pain and abnegation and reveals a musical inspiration and technical skill no better or less efficient than any number of composers in this polyglot age possess.

The mid-week concert of the Lamoureux Orchestra (Albert Wolff at the helm) featured Alfredo Casella as composer and pianist. Partita (Sinfonica, Passacaglia, Burlesca) is not a new score for these parts, hence it suffices to say that it, and the author at the piano, scored a good success. Pages from Casella's La dona serpente, fairy opera by Carlo Gozzi, given last year at the Royal Opera of Rome, were conducted by the composer. Sinfonia, Prelude and Finale were played. Separated from their original environment, these fragments are perhaps submitted to too high occasional expectations; though, at the same time, their considerable effectiveness cannot be denied, bringing forward, as they do, the Italian's orchestral virtuosity, sense of tone color and formal clarity.

A Concerto

Jacques Dupont at least had the satisfaction of premiering his piano concerto with the Straram band. We are having a sort of epidemic of concerti. Not so long back that I cannot remember it well myself, composers stuck out their tongues at the wornout (sic) form; now they are all writing concerti.

M. Dupont's is in two uninterrupted parts. There are chromatic themes, shimmering arabesques, martial motifs, grand fortissimo, a fugue in scherzo movement, syncopated chords, and a *stretto* finishing everything off in a powerful climax. If the young composer did not convince me that his musical ideas are strong and that he uses them in a strong way, he did make me feel that he is lurking in the shades of Wagner and Debussy, and that the way he gets up and down the keyboard, both as author and executant, is very fleet. It was also apparent that Mr. Straram had gone to infinite pains to bring forward all the color the score contained.

Another Concerto

The Paris Symphony Orchestra (led by Roger Desormière) went in for J. Beers' concerto for orchestra, voice (Marcelle Gerar), saxophone (M. Viard) and piano (Janine Weill). There are three movements. More I should not have cared for. The vocal writing might have been better accomplished, and in general, a more natural, instead of self-conscious feeling, been managed. The adagio touches the hem of sentimentality, with its introductory tune blown by the saxophone, and the ensuing dialogue 'twixt that plaintiff instrument and the soprano voice. The other movements are so-so.

Rumania

The Conservatory Orchestra (under Gaubert), played Stan Golestan's Rumanian Rhapsody, a work one likes to encounter every now and then. In modern Rumanian music, we have two distinct currents: one proceeding from Enesco, the other from Golestan. The Rumanian Rhapsody was composed in 1909, and is what might be called picturesque and local music. Its general spirit is that of country-side festivity, though in the height of popular frivolity, a few notes of thoughtful melody are thrown in by way of contrast. Spiritedly played, the piece won a good success.

Old Madrid

A number new to these parts was La Puerta del Sol, by Paul Fievet, presented by the Pasdeloup Orchestra under Piero Coppola. This is the piece that took a 20,000 francs prize in 1930, in a competition organized by the Ostende Casino. It is cleverly orchestrated and brilliant in tone color, but for all it meant to me, Times Square, Place de l'Opera, or Piccadilly, were as suitable titles as Puerta del Sol.

All For Fun

Six choruses for female voices, by Florent Schmitt, were brought out by Paul Paray and the Colonne Orchestra, assisted by the Chorale Amicitia. These choruses are Schmitt's op. 81, composed in 1931 in the Pyrenées, and dedicated to Metod Vymetal and the Tchek Teacher's Chorus. They are Le page et la reine, a very delicate treatment; Marionettes, in which the composer reveals what a prestidigitator he is; Berceuse, intimate sentiment; Ezann, languorous Oriental nocturne; L'Amoureuse, reminding one of the four-part counterpoint of the French renaissance polyphonists; and Canards liberaux, a piece of amusing joviality, whose purpose goes no further than just that.

Couperin

The publication for the first time of the complete works of Couperin, by the Editions de l'Oiseau-Lyre, presents documents of unusual musical interest and value. Mrs. Louise B.-M. Dyer, editor and publisher of the editions, is to be heartily congratulated for her noteworthy enterprise in making accessible these works, which until now have been either ignored or forgotten. When questioned as to further activities, Mrs. Dyer said: "If at first it appeared that I was occupied only with the works of Lully and Couperin, later publications have disproved the supposition. But because these great masters, Lully and Couperin, were only partially known and because their manuscripts, until now unpublished, constitute an invaluable part of French music I wanted to make them known, especially as these works, which have been forgotten by succeeding epochs, provide definite explanations as to the evolution of musical thought in France. This fact also guided me in my selection and publication of sonatas by the English composers John Blow and Purcell. My plan, therefore, will be to make use of material whose musical and artistic value are incontestable, regardless of time or place. So you see," Mrs. Dyer concluded, "I hope that my 'Oiseau-Lyre' will continue its flight far and wide, aways finding rest on its native ground—Music."

Tenor Lectures

André Burdino is so unique in the role of Jean, in Le Jongleur de Notre Dame—certainly Massenet's finest opera—he could, if he wanted to, make a career in that part alone. His success in that character, at Lyon the other day, was so conclusive that the public, ravished with Burdino's singing, also wanted to hear him talk. The next day he therefore appeared as lecturer in the Tribune du Rhone, the president of the séance being no other than Dr. Edmond Locard, director of the Technical Laboratories of the Police Department of Lyon. This was Burdino's début as a lecturer: his success was so emphatic he is to have a return engagement later in March and similar appearances elsewhere. With the enthusiasm and conviction of the genuine artist he is, he carried away his listeners with his recital of his conception of artistic probity and ideals, the singer's responsibility towards his composers and public, and the public's and the composer's responsibilities with respect to the singer.

Brevities

Ray Ventura and his jazz band collegians, gave a concert at the Trocadero, largest hall in town.

John Alden Carpenter and his bride were much-feted Paris visitors this week.

At a concert for children, works of Moussorgsky and Stravinsky were performed.

De la Tour, American dancer, appeared in recital at the Vieux-Colombier.

Louta Nouneberg is giving a series of ten lecture-recitals on piano technic as revealed by films. Mme. Nouneberg uses films by Cortot, Horowitz, Orloff and other virtuosos.

At the Foyer de la Nouvelle Europe, Philip Carr did an interesting talk on Dramatic Art in England.

Charpentier, composer of Louise, is a featured attraction these days at the Rex Cinema. The *maitre* conducts the orchestra through a number of his compositions.

The Municipal Opéra of Nice is giving La Femme Nue, by Henry Fevrier.

The Nice Casino is restoring Zampa.

The age limit for Rome Prize competitors has, by an official decree of the Beaux Arts, been fixed at twenty-nine.

Le Spectre de la Rose, as danced at the Paris Opéra by Camille Bos and Serge Lifar, is being done with new settings from designs by Léon Bakst, realized by his son.

To increase the seating capacity of the Opéra-Comique, Director Gheusi has decided to do away with the two tiers of boxes, in French euphoniously called "bath-rub." Good idea.

The Empire, erstwhile home of vaudeville is turning into an operetta theatre. Katinka, by Louis Lajtai, will be the first venture in melody.

George Migot, at the invitation of Alfano, is giving three concerts of his music in Turin, Italy.

Henri Collet's ballet Los Toreros is to be created here this season.

IRVING SCHWERKÉ.

San Francisco Approves Sinfonietta

Hofmann Plays Fine Recital for Full House

SAN FRANCISCO, CAL.—In the Veterans' Memorial Auditorium, San Francisco's newest chamber music organization, the Sinfonietta Orchestra, was successfully launched upon its career. Its founder and director, Giulio Minetti, and the twenty-four musicians which constitute the ensemble, were greeted with marked cordiality by a large and fashionable audience. The program included several seldom-heard works scored by wood-wind instruments and other compositions written in the classic mode. For many years, Mr. Minetti has occupied a unique position in the musical life of this city. First and foremost, Mr. Minetti is a musician, then a conductor with a passionate desire to perfect orchestral performances.

Work by J. C. Bach Given

Upon this occasion the Sinfonietta Orchestra manifested careful rehearsing. Under Mr. Minetti's eloquent baton, it played with an unusually fine tone, blended perfectly into a web of delicate timbre. The beauty of the whole performance was great and the spontaneity and exquisite color and finesse heard, particularly in J. C. Bach's Sinfonia in D major for double orchestra, was excellent. There was a soloist, Anna Young, soprano, who appeared in an Italian peasant costume and sang a group of Piedmontese folk songs arranged by Leone Sinigaglia with great charm and understanding. Mrs. Young was accompanied at the piano by Margo Hughes.

Hofmann in Inspiring Program

After an absence of several years, Josef Hofmann returned to San Francisco and received a hearty welcome from an audience that completely filled the Opera House. He gave one of the finest pianistic exhibitions that San Franciscans have ever heard. Hofmann showed himself to be not only a wizard of the keyboard, but a great artist and musician whose inspiration springs from a profound intellect and a glowing musical temperament. Throughout the evening his playing was infallibly fresh in spirit and as infallibly refreshing in effect. His readings of Bach, Brahms, Handel, Chopin, Debussy, and Liadoff were such as to evoke only praise and gratitude.

Don Cossack Russian Chorus Heard

The Don Cossack Russian Male Chorus (directed by the diminutive and dynamic Serge Jaroff) was heard at the Opera House in two remarkable programs of Russian sacred, secular, peasant, folk and warrior songs. The chorus follows every slightest movement of its leader with absolute precision. Its tone quality is beautiful and the effects secured are stunning. At each concert the Cossacks sang to a capacity audience and scored a big success. C. H. A.

Tansman Heard with Cleveland Orchestra

CLEVELAND, O.—The fifteenth pair of symphony concerts by the Cleveland Orchestra, under the baton of Nikolai Sokoloff, brought some memorable orchestral offerings, especially a glowing interpretation of Rimsky-Korsakoff's Scheherazade, in which Sokoloff displayed the suavity and the tempestuous storm and stress called for in this score.

Alexandre Tansman was heard for the first time at these concerts in the piano part of his second concerto for piano and orchestra. He wisely dedicated this incoherent mass of chords and passages to Charlie Chaplin, which throws much light on the trend of thought the composer wishes his hearers to follow, and in consequence much is explained and excusable. The scherzo is perhaps the wittiest of the movements and may also pass as the best part of this work.

As guest of the Cleveland String Quartet, Tansman contributed his Suite Divertissement for violin, viola, cello and piano at the Chamber Music Hall on Friday evening between the two orchestral concerts. It was given an effective reading by Messrs. Fuchs, Cooley and de Gomez, with the composer at the piano. The remainder of this program was given over to the Beethoven quartet in F minor, op. 95, and the Dohnányi quartet in D flat major, exceedingly well performed by this foursome of refined artists.

Prior to its tour of the Eastern States, the orchestra, under the direction of its assistant conductor, Rudolph Ringwall, was heard in a special concert, featuring excerpts from Mozart and Beethoven symphonies, as well as Ravel, Turina, Gluck and Wagner.

The Cleveland Museum of Art offered a concert of seventeenth and eighteenth century music, performed by the Society of the Ancient Instruments, of Paris. The types of instruments once much in vogue were used to acquaint the musical public with the works of little-known composers of that period. Mr. Casadesus explained the peculiar characteristics of these instruments.

Orpheus in Bohemian

Repeating its success of last season, the Czech Singing Society presented Orpheus in der Unterwelt, in a Bohemian translation, as an offering of the Theater of Nations. The cast of fifty-eight was under the direction of Edward Krejsa, and the performance was adequate in every respect. Other operas presented by the same organization were Smetana's The Bartered Bride and the first Bohemian opera ever written: Skroup's The Tinker.

Opera Plans

It now seems certain that we are to have a week of opera this spring, although not the Metropolitan Opera Company. Fortune Gallo again visited Cleveland, conferring with promoters to make possible a season by the San Carlo Opera Company, with Jeritza and Coe Glade as guest artists. Prices will be governed by the depression, i.e., $2.50 to 50 cents. The performances are to take place at Music Hall of Public Auditorium, seating 3,000. Carlo Peroni will conduct, but the repertoire and the dates have not been announced.

With Schubert and Mozart in Austria and Bavaria, the charming lecture recital of Guy Maier, took hundreds of children and grown-ups on a musical journey with pictorial illustrations. It was a delight to hear and see with Mr. Maier's eyes. Enthusiasm ran high.

The Friends of Opera, since their performance of Der Freischütz earlier in the season, have been rehearsing Nicolai's Merry Wives of Windsor, which they are presenting at the Engineers Auditorium, March 17 and 18.

The première of Wagner's Love Feast of the Apostles is to take place March 16 at Severance Hall, when the Orpheus Male Chorus will present this work for the first time on any American stage. R. H. W.

Copland on League of Composers Executive Board

The League of Composers announces the addition to its executive board of Aaron Copland. Mr. Copland is the first new member elected by the board in a number of years. Beginning this spring he will take part in the planning of policies and programs of the organization. Other members of the board are: Mrs. Arthur M. Reis, chairman; Thaddeus Hoyt Ames, treasurer; Marion Bauer, Louis Gruenberg, Frederick Jacobi, Minna Lederman, Lazare Saminsky and Alexander Smallens.

Samuel Lifschy Joins Juilliard

The Juilliard Summer School of Music has added a viola department under the direction of Samuel Lifschy. Mr. Lifschy is first violinist with the Philadelphia Orchestra. In his course he will include a comprehensive survey of the literature for viola, its place in the orchestra and chamber music ensemble, as well as coaching in viola repertoire.

Nelson Eddy

Philadelphia, Pa.—"Nelson Eddy Star at Dell Concert—Phila. Baritone Gets Enthusiastic Reception From Audience of 4500 Persons"—*Ledger.* "Nelson Eddy Given Big Ovation in Dell—Large Audience Requires Three Encores as Baritone Appears as Guest Soloist"—*Bulletin.* "Eddy adds a charming stage presence to one of the most agreeable baritone voices on the concert stage."—*Record.*

Portland, Me.—"From the moment Mr. Eddy strode onto the stage a feeling of warmth and informality pervaded. Throughout the evening, the artist kept his audience in constant rapport."—*Press-Herald.*

Jacksonville, Ill.—"A magnificent singer, whose human touch, sense of the dramatic and refreshing humor make him doubly fascinating to his audience. . . . Mr. Eddy won his listeners completely as with an intriguing and varied program he displayed a rich, powerful voice coupled with superior artistry and interpretation."—*Journal.*

"One of the Most Interesting Singers Before the Public Today"

CINCINNATI ENQUIRER

Cincinnati, O.—"Mr. Eddy is endowed with all the gifts which are happily bestowed upon great artists and several ordinarily denied to any but those upon whose cradle the gods have smiled."—*Times-Star.* "He is one of the most interesting singers before the public today."—*Post.*

Buffalo, N. Y.—"Nelson Eddy . . . again proved his right to be classed among the most brilliant young artists now on the concert stage."—*Times.* "The baritone's crowning virtue is his glorious voice an organ of rich timbre and even scale, which he employs in exemplary fashion. Sheer vocal beauty delights the ear from the beginning to the end of his program." — *News.* "Eddy, Brilliant Baritone, Opens Concert Series—Young Artist Repeats Success He Scored on First Buffalo Appearance."—*Courier-Express.*

Helena, Mont.—"His marvelous voice and winning personality form a rare combination and it is without mental reservation that we accord him the palm as the most delightful entertainer appearing on a Helena concert stage."—*Independent.*

Jackson, Tenn.—"Nelson Eddy has a powerful voice and a youthful freshness. His interpretations in the concert last night were magnificent, and his command of his audience is indescribable. His amazing variations of tone added refinement to his natural dramatic intensity. As a concert singer it may be said that he 'has everything.'"—*Sun.*

Albany, N. Y.—"Mendelssohn patrons were waiting to give Nelson Eddy a rousing reception, for he scored one of those electric hits last season that insured his return. He came back a finer artist than ever. . . . Last night the audience heard superb control, flawless phrasing and diction and tone that was rich and radiant."—*News.*

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division Columbia Concerts Corp. of Columbia Broadcasting System
Steinway Building, New York City

NEW YORK CONCERTS

FEBRUARY 27

Huddie Johnson Huddie Johnson, pianist, winner of the Walter W. Naumburg Musical Foundation Prize, was heard in an extensive program at Town Hall Monday afternoon. The recital took in a sarabande and menuet (Rameau-Godowsky), Handel's Chaconne in F, Mendelssohn's Presto and Song Without Words, a toccata in D (Philipp), the Liszt sonata in B minor, four Debussy pieces, Saxophone Blues by Benjamin, and two numbers by Prokofieff.

Miss Johnson, a graceful and self-possessed young woman, has a generous reserve of technical skill which was taxed but not exhausted even by the exigencies of the Liszt work, and an endurance which did not flag throughout her program. Her interpretations are colorful and virile, interesting for their taste and feeling and delicacy of nuance. She has, too, a wide range of sympathy, revealed alike in all the varying idioms of this recital. The large audience was cordially responsive, applauding the artist with enthusiasm. Miss Johnson is a pupil of Carl Friedberg and a junior member of the faculty of the Juilliard School of Music. She is a graduate of Oberlin, O., Conservatory.

London String Quartet Arriving on the musical scene rather late in the season, the London String Quartet made their annual appearance in New York at Town Hall on Monday evening, playing Beethoven's A minor quartet, the single quartet of Debussy and the Brahms C minor.

It was a choice program, and one which asked not only skillful technical equipment, but also a subjective affinity with the music. The demand was met by the Quartet, who read the sometimes baffling pages of Beethoven's great work with considerable artistry, and deftly outlined its cryptic significance. The trio, of almost magic beauty, was rich in its color and the themes were beautifully moulded.

The fantastic delicacy of the Debussy work was a direct contrast to the more substantial beauties of Beethoven, and the four players seemed less at ease as they made their way through the four movements handled so imaginatively by the French composer.

But the Brahms which followed was a different story. The restlessness, and again the power of various phrases found the Quartet on its mettle; it seemed, as they played, that here was a chamber work of symphonic proportions, so full and vibrant and firm was their tone. The dramatic force of the composition was given its full due, and so roundly were the players applauded that they set a precedent by playing an encore, the slow movement from Tschaikowsky's D major quartet.

Jan Smeterlin Announced as his only New York recital of the season, this Carnegie Hall program by Jan Smeterlin brought some brilliant playing of a wholly musical character. The eminent Polish pianist, who enjoys an outstanding reputation in Europe, deserves to win an even greater following in the United States. It is gratifying to find an artist of Smeterlin's musicianship and technical prowess so little susceptible to the tricks of display, and it is rarer still to find a virtuoso who endows his interpretations with so intimate and personal a note.

Opening his program with the Busoni arrangement of Bach's prelude and triple fugue in E flat major, Smeterlin gave a particularly lyric treatment to the many-voiced composition, the structure of which emerged in complete clarity, even if there was some slight lack in largeness and force of utterance. Mozart's sonata in D major (K. 311) was delightfully projected, with complete understanding of its fragile, light-hearted quality. Smeterlin did not attempt to dramatize the work or to make it sound like a larger-scale composition than it is, but performed it in the spirit of its period—with bright, pellucid tone, sprightly animation and crispness of attack. Outstanding lyricism marked both this work and the Chopin that followed—the ballade in F minor, op. 52; the valse in A flat major, op. 64; the etude in E flat major, op. 10, and the sonata in B flat minor—which had brilliantly colored tone, warmth of utterance and, in the case of the last-named composition, searching and serious emotional values.

A final group of modern items included La Maja y el Ruiseñor from Granados' Goyescas, Rachmaninoff's prelude in A minor, and the familiar Albeniz Triana, which served to show other sides of Smeterlin's winning and fluent pianistic style. There was consistent approval throughout the artist's playing, the Chopin group in particular being marked by a steady crescendo of applause. Several extras were demanded.

FEBRUARY 28

Musicians' Symphony Orchestra Four thousand heard Mischa Elman, violinist, as soloist with the Musicians' Symphony Orchestra at the Metropolitan Opera House—a much larger audience than was expected, judging by the shortage of programs. And Elman was more than generous with his offerings, performing the solo parts in three concerti—E major (Bach), D major, op. 77 (Brahms) and op. 35 (Tschaikowsky). Topping his acknowledged technical mastery and intelligence Elman has acquired the enviable attribute of maturity of style; and his tone is unsurpassed for resonance, incandescence and sensuousness. The sweeping grandeur of Bach had eloquent treatment, with faultless intonation. The interpretation of the Brahms concerto was both lyrical and virtuosic. The Tschaikowsky told its full story under the Elman enfoldment. The audience gave the performer several ovations.

Sandor Harmati (conductor for the evening) and the orchestra opened the program with Albert Stoessel's arrangement for modern orchestra of Bach's chorale prelude, Wachet Auf, and closed with Rimsky-Korsakoff's Caprice Espagnol.

Stell Andersen and Silvio Scionti Two-piano playing of unusual sensitivity and oneness was a feature of the recital given by Stell Andersen and Silvio Scionti at Town Hall. The program presented by these duo artists also contained refreshing novelty. First New York performances were given to Louis Victor Saar's arrangement for two pianos of the Bach Chaconne, and of three works in this form written especially for the performers: a Prelude by Leo Sowerby, a Capriccio Fantastico by Lora Aborn and a Capriccio Diabolico by Charles Haubiel. Mr. Saar's rendering of the Bach work was dignified, sonorous and structurally clear. The original works were in each case effective examples of modern American writing for the two instruments.

The program was opened with the artists' arrangement of a prelude and gigue in G minor by Zipoli, a little-known early eighteenth century composer, which proved graceful if rather conventional music of its period. Among the weightier items were the andante and scherzo from Brahms' sonata in F minor and Ravel's arrangement of Debussy's Fêtes, both played with searching clarity and discerning musicianship; the pianists' arrangement of a Malagueña by Lecuona, and a scherzo by Saint-Saëns.

Throughout the concert Miss Andersen and Mr. Scionti played with attractive tonal quality and expert adjustment of dynamics. They were singled out repeatedly for warm applause, and were induced to add several encores.

Jewish Music Festival Young Judea Clubs united to present a program of "Jewish and Biblical Music" at Carnegie Hall on Tuesday evening. The occasion enlisted a number of eminent musicians, among them Louis Gruenberg, Joseph Szigeti, the Musical Art Quartet and the Stradivarius Quartet, as well as Ruth St. Denis, who supervised a series of impressive ballets.

As far as the music itself was concerned the seldom—very seldom—heard octet of Mendelssohn was the highlight of the evening, played by the combined Musical Art and Stradivarius Quartets, and revealing this amiable composer's richness and depth. Joseph Szigeti chose Ernest Bloch's Nigun and three items from Joseph Achron's suite (from the play, Stempenyu) playing the compositions with much art, sincerity and musicianship.

This is surely a Gruenberg year, and the miniature festival placed another creation in the season's list of performances for him. Mr. Gruenberg played his own Jazzberries, dances of a socially proper jazz idiom, trim compositions, and pleasant to hear.

Saminsky, Weiner, Binder, Blitzein, Gideon, Achron and Jacobi, had their share in the program in one gesture, each contributing a variation on a Palestinian dance by Nichel Kniessin, played by David Barnett, Harrison Potter, Pierre Luboshutz and Sidney Sukoenig.

The Jewish Workers' Alliance Chorus was heard in various choral items, while Mildred Kreuder, contralto, sang Fides' air (from Meyerbeer's Prophet) with no little skill, as well as a Saminsky song.

The dance was not omitted from the display of Jewish musical accomplishment, and aside from Palestinian dances by Belle Didjah, there was an impressive setting of Moussorgsky's Song of Songs and the Battle of Jericho, staged by Miss St. Denis, with Harry Losee and Miriam Louis appearing as soloists, and with the vocal score sung by Klarna Pinska and Miss Kreuder.

The proceeds of the concert were given to the Palestine Institute of Musician Sciences for the advancement of music in Palestine.

MARCH 1

Philharmonic Orchestra Arturo Toscanini, fresh from his mid-season vacation in Europe, signalized his return as head of the Philharmonic, with an interpretatively stimulative and marvelously performed program consisting of Wagner's Faust Overture, Howard Hanson's Romantic Symphony, and Strauss' Heldenleben. A sensitive, euphonious reading of the Wagner pages, and a tremendously dramatic, eloquent, and moving proclamation of Strauss' epic, respectively, opened and closed the concert. Toscanini was at his best, and fully deserved the outbursts of applause that greeted him.

The Hanson symphony, written for the Boston Orchestra's fiftieth anniversary two years ago, had its first New York hearing last week. In a program note, the composer explains that he returned deliberately to the romantic style, for he felt that most modern music has grown too cerebral and somewhat bitter. He set out to make his opus "young in spirit, romantic in temperament, and simple and direct in expression."

There is no need to reaffirm that Dr. Hanson's skill in orchestral writing enables him to realize any musical purpose which he desires to achieve. He has put a few modernistic harmonies in the present score, but they do not at all detract from the "romantic" atmosphere of his composition as a whole. Also, its "simple" character does not imply that the instrumental treatment is obvious or lacking in contrapuntal impressiveness. Rich weaving, highly colorful tints, and many arresting instrumental combinations, including sonorous brass passages punctuate the symphony at all points. The melodic subjects are fluently appealing and never banal. Throughout the work is the suggestion of emotional sincerity and exuberance which Dr. Hanson undertook to express.

The audience received the Romantic Symphony with more than cordiality, and the composer came upon the stage and bowed his thanks hand in hand with Toscanini.

Sinfonietta of New York The final concert of the season by the Sinfonietta of New York, in the Town Hall, brought the valedictory with this organization of its gifted conductor, Quinto Maganini, who has announced his intention of forming another similar ensemble next season. As usual, Mr. Maganini had assembled a program of novelty and interest. The first half was devoted to compositions by royal personages of past and present, and the second to modern American compositions.

The opening groups included four instrumental works: a dignified Gloria by Leopold I, Holy Roman Emperor; the famous air Amaryllis, the tune of which was conceived by Louis XIII of France, although, as the conductor explained, his court musician doubtless shaped it in the form which has endured for more than three centuries; an exquisitely mournful and delicate Madrigale by Gesualdo, Prince of Venosa (who attained notoriety by murdering his wife, but who seems to have been divinely gifted); and Mr. Maganini's transcription, effectively orchestrated, of Passetyme with Goode Company by the uxorious Henry VIII.

Helen Marshall, soprano, with John Kirkpatrick at the piano, sang with clear voice and authoritative style, C'est mon ami, by Marie Antoinette, transcribed by Bainbridge Crist; Flucht, by Louise, former queen of Saxony, whose romantic career was engagingly described by the conductor; and Le Depart pour Syrie, the stirring song by Hortense of Holland which served as French national anthem during the reign of Napoleon III. Haydn's symphony ("La Reine") was played by the orchestra with delightful verve.

The American groups provided an attractive survey of present-day productions in various styles. A Fantasy for piano and woodwinds by Roy Harris, was rugged and earnest music, of original accents and novel scoring devices. Bernard Rogers' Soliloquy for flute and strings (Gerald Rudy, soloist) revealed an atmospheric and polished score of pastoral character. A fugue for five wind instruments by Daniel Gregory Mason, faultlessly written and engaging, has something of the spirit of Mendelssohn's famous scherzo. The composer was induced to acknowledge applause from his seat in the parquet. Africa, Land of Romance, by William Grant Still, the most compelling and individual item of the evening, captured the fancy of the audience so completely by its nostalgic rhythmic beat and its lyrical power that there were at least four bows by the composer, in response to continued applause. Joseph Wagner's Rhapsody for piano, clarinet (Paul Dahm, soloist) and strings was a skillfully written example of impressionistic music. A Scherzo by Henry

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Cowell represented the left wing of modernism, acrid and even a little wilful in its harmonization but composed with mastery of form. Mabel Daniels' Deep Forest also impressed her hearers as one of the most sincere and individual works of the evening, scored with originality and mastery. Miss Daniels was present, and rose to bow. The conductor concluded the concert with a rousing performance of his rhythmically colorful and pungently scored Cuban Rhapsody. An unusual, attractive list, though rather long. We need more such ingenious program-makers as Mr. Maganini.

Juilliard Chamber Concert The Wednesday chamber music concert at the Juilliard Auditorium had for its initial number Brahms' sonata in A, op. 100, for piano and violin, played by Oscar Wagner and Hans Letz. These two joined in a performance of skillfully amalgamated tone, taste, and generally expressive collaboration. Mr. Wagner is a player of authority and technical mastery, commanding an enviable range of shading and nuance and possessed of a generous store of imaginative concept. The violinist negotiated the melodious measures of the work with finely modulated tone and warmth of feeling. Copious applause resulted. Fraser Gange, baritone, sang German Lieder by Strauss, Schumann, Bach, and Schubert. His virile, artistically conceived interpretations brought him much success with the audience, who demanded the repetition of the Bach number (O Jesulein Suss) and two encores. Viola Peters made an admirable accompanist. For conclusion, Schönberg's Verklärte Nacht, op. 4 (after the poem of Richard Dehmel) was given by an ensemble made up of Hans Letz and Frederick Buldrini, violins; David Dawson and Morris Brenner, violas; Ruth Hill and Mildred Sanders, cellos. The work was offered in finished style, with due observance of its strange, esoteric nature. The players won prolonged plaudits.

MARCH 2

Boston Symphony Orchestra Serge Koussevitzky selected a stimulative and otherwise delightful program for this Carnegie Hall concert, with Ballet Suite, No. 2, Gluck-Mottl; Schumann's first symphony; and Stravinsky's Sacre du Printemps.

The conductor led the ballet suite with a light and graceful hand. He put glow and fancy into the bright and lovely Schumann pages. The Stravinsky score, no longer an exciting composition, had all its rhythmic force and pagan starkness in Koussevitzky's imaginative handling. The orchestra has never been better, what with its golden tone, wealth of nuance, and unfailingly facile and radiant technic. The audience showed unceasing delight.

MARCH 4

Langenus Woodwind Quartet Informality put a houseful of young people at ease on Saturday morning at the Barbizon-Plaza when Gustave Langenus turned the pages of the family histories of the flute, oboe, clarinet and bassoon, prior to the morning's concert of music for woodwind instruments by the ensemble which bears his name.

And perhaps for the sake of variety he had two eighteenth century instruments with which to win the envy of his audience. There were tales of the shepherds who roamed the hills playing on instruments that may have been the oboe's great grandfather; the pathetically comic beginnings of the everlastingly long bassoon which had to be divided in parts to fit the cells of the monks who played them, and many unconventional, but discreet, glimpses into the past of these orchestral dignitaries.

The program itself was no less interesting, with Mozart alone to uphold the dignity of the past, a quaint companion for Wallingford Riegger and other contemporaries. The ensemble plays with the expert musicianship which one would expect from its members (George Possell, flute, John Leoncavallo, oboe, Mr. Langenus, clarinet, and Paul Allgayer, bassoon). The fullness of tone, clarity and deftness of the players held the attention of the musically minded hearers who were able to shake the thoughts of the poor monk with the bassoon and the shepherd who could go about as he pleased.

Boston Symphony Orchestra At the Saturday afternoon concert of the orchestral visitors from Boston, Serge Koussevitzky gave arresting instrumental voice to Mozart's Eine Kleine Nachtmusik, Louis Gruenberg's symphony, No. 1, and Wagner's Siegfried Idylle and Tannhäuser overture. The conductor loosed all his reserves of taste, musical authority, and warm emotional response, and his orchestra played with invariable art and authority throughout the concert.

The Gruenberg symphony, originally written in 1919, was revamped by the composer in 1929, later produced by the Bostonians in their own city, and heard in New York for the first time last Saturday.

It was the avowed purpose of Gruenberg to write a symphony "in the classical manner," but as a matter of fact, he utilizes some modernistic devices, and does not shy even at jazz. He uses the "community of theme" device. There are suggestions of Strauss, the romantic and modern Russians, and of Wagner. The orchestration is resourceful, of course, and it registers effectively. There are a few interesting and appealing pages. For the most part, however, the symphony is diffuse, undistinguished, and much too long—it takes three-quarters of an hour to play. This score does not add to the fame of Louis Gruenberg. He should have let it rest in his portfolio, as a personal experiment in symphonic adventure.

The audience applauded warmly and the composer bowed his thanks and pleasure.

MARCH 5

Philharmonic Orchestra Wagner's Faust overture, the new Hanson symphony (his second) and Strauss' Ein Heldenleben were Toscanini's offerings for the Sunday afternoon Philharmonic concert at Carnegie Hall. The audience seemed favorably impressed with the Hanson score, and quite forgave him his lapses into semi-modernism in his otherwise aptly named Romantic Symphony. The composer shared the applause with Toscanini, while the conductor seemed pleased enough that at last he had earned a rest from being the target of verbal sling-shots because he favors European creators.

The Strauss musical biography was displayed in all its overwhelming beauty, while Mishel Piastro's intricate violin passages representing the rather flighty dame (or damsel) who caught the hero's eye, were musical and brilliant in spite of the lady's ways. The three works had been played previously during the week.

Maria Olszewska It was interesting to connoisseurs, after hearing Maria Olszewska in opera, where she revealed lovely vocal gifts and keen sense of interpretation and style, to note how she would fare at her song recital in Town Hall.

It can be said without reservation, that she transferred her talents most successfully from the one stage to the other, displaying remarkable command of the vocal concert art and its manner of presentation musically, emotionally, and in the exposition of text.

Handel's Ombra mai fu (from Xerxes) had broad classical spirit and majestic opulence of tones. Paisiello's Nel cor piu non mi sento showed continence and tasteful phrasing. Likewise, Marcello's Il mio bel foco. Donizetti's La Zingara reflected communicative warmth and large variety of coloring.

In the Brahms group Der Tod ist die kühle Nacht, Mainacht, and Immer leiser wird mein Schlummer, made an impression of intense "heart quality" and searching musical comprehension. The Ständchen charmed with its lightness and grace. In an assortment of Wolf songs, Mme. Olszewska climaxed her achievements with cumulative delights in tonal technic, in tonal appeal, and in versatile temperament.

Resounding applause swept through the hall repeatedly in answer to the utterances of a truly great artist. The encores were Brahms' Von ewiger Liebe, Gesang Weylas of Wolf, and Traum durch die Dämmerung of Strauss. The accompaniments were played by Kurt Ruhrseitz.

Margaret Bach Song and costume recitals seem to be the vogue in New York this season. Margaret Bach's program at the Times Square Theatre was in this category, and for it she had the assistance of William S. Thunder, piano, Harold Micklin, violin, and Bertrand Austin, cello. Just a week previous in the same auditorium, the soprano had made her first New York appearance, presenting the identical list of impersonations of young women in France, Holland, America, Italy and Spain. As the Mam'selle of France she sang Mon Desir (Nevin) and Carnaval (Fourdrain); as the Jufrow of Holland, A Pink Petty from Peter (Rubens) and Jeanette's Wooden Shoes (Herbert); as the Twentieth Century American Girl, requested popular numbers; as the Signorina of Italy, Voi lo sapete from Cavalleria Rusticana (Mascagni) and Marie, ah Marie (E. di Capua); as the Little Miss of America, If No One Ever Marries Me (Lehman) Raggedy Ann (Gruelle-Woodin) and Shadow March (Del Riego); as the Senorita of Spain, Amapola (Lacalle), A Lesson with the Fan (D'Hardelot) and the Habanera from Carmen (Bizet).

Miss Bach was expertly costumed and her performance revealed a pure, well schooled voice of good range. She has a wide talent for imitation, and her conception of Raggedy Ann was first-rate, marking perhaps the peak of her applausive reward. Selected trio music was played between groups.

(Continued on page 13)

Ossip Gabrilowitsch

World Famous Pianist

"IT is fascinating to listen to a great artist, when he has reached his maturity, discoursing at his instrument great music,"

says Olin Downes in the New York Times, writing of Mr. Gabrilowitsch's recital last November 14th. He then goes on to say, "there are two things in a performance by a virtuoso and interpreter. One is the composition itself, and the other is the interpretation. And the laws of interpretation are never fixed. There is no alterable tradition, no inviolable letter of the law, where a masterpiece is concerned, though there may be infinite danger in the meddlings of a self-satisfied neophyte. When an experienced musician, who has devoted his whole life to a study of his art, presents it according to his own ripe judgment and interpretative conception, the result is bound to be impressive and stimulating to the imagination and provocative of thought."

"Poetic and highly sensitized was the playing of Ossip Gabrilowitsch. This was no new revelation for his admirers. They came expecting a recital of unfailing taste and consummate finish, and would have been very much surprised if the tone had been other than mellow, the command of the keyboard anything short of mastery. They took for granted, also, the romantic approach, the lyric and at times orchestral style."

Oscar Thompson, New York Evening Post.

"Our music lovers have been familiar with his art for many years and have learned to look upon him as one of the sovereign piano interpreters, especially in the masterpieces of the classical and romantic repertoire. Applause that had the ring of deep approbation as well as of personal affection, rang through the hall and made for a gracious gift of encores."

Leonard Liebling, New York American.

"He is an acknowledged authority of style in the performance of whatever music he chooses to expound among ancient and romantic works, and his treatment of poetic interpretation is not to be outdone in the art of portraying beauty of imaginative tone colors. His interpretations last evening upheld his enviable reputation as a master pianist."

New York Evening Sun.

"Mr. Gabrilowitsch's musicianship, his rich, romantic feeling and his pervasive beauty of tone were in delightful evidence. Altogether it was a singularly satisfying recital."

New York World-Telegram.

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Don Cossack Chorus Heard in Chicago Bohemian Benefit

Civic Orchestra Gives Concert Under DeLamarter

CHICAGO.—The Don Cossack Russian Male Chorus was heard at the Auditorium on February 26 for the benefit fund of the Bohemian Old People's Home and Orphanage, and, judging from the large audience on hand, the financial returns must have been as gratifying to the sponsors as the singing of the Russians was to the auditors. Grace Denton managed the concert.

CIVIC ORCHESTRA

The Civic Orchestra, of which Frederick Stock is musical director and Eric DeLamarter conductor, gave its second concert at Orchestra Hall, on February 26. The soloists were Caroline Solfronk, flutist and Harry Sturm, cellist, both members of the orchestra. Two works were performed for the first time in America—the symphonic poem, the Song of the Falcon by George Fitelberg, and the concertino for flute by David Van Vactor. Fitelberg is one of the principal representatives of the Polish School and is conductor of the Warsaw Philharmonic Orchestra. Van Vactor, now a member of the flute section of the Chicago Symphony Orchestra, was formerly the first flutist of the Civic Orchestra. Another interesting number was Debussy's The Engulfed Cathedral as orchestrated by Frederick Stock. The novelties met with the approval of the audience as did the playing of the orchestra under Conductor DeLamarter's able leadership, and both soloists added materially to the success of the afternoon by their fine playing.

Cora Alvera Quinn, soprano, made a successful debut at Kimball Hall, on February 26. She was ably seconded by Jacob Goldsmith, pianist.

Ruth Page and Harold Kreutzberg gave a joint dance recital at the Studebaker Theatre on February 25.

DUDLEY BUCK'S STUDENTS HEARD

Dudley Buck presented three of his professional students in an hour of music in the Fine Arts Building on February 26. Esther Friend, soprano, Cyril Pitts, tenor and Leslie Arnold, baritone, furnished the program. An audience that taxed the hall to capacity had opportunity to judge the results obtained by Mr. Buck. Mr. Arnold, soloist, recently with the Apollo Club, is as well versed in operatic arias as he is in oratorio and Lieder. In numbers by Griffes, Mrs. Beach and Rasbach, Miss Friend disclosed a soprano voice of good quality which she uses with understanding. Mr. Pitts heard three times weekly over the radio, sang numbers by Cilea, Respighi and Lalo in a manner which reflected credit upon himself and upon his mentor. The second part of the program, which was not heard by this reporter, included two trios from Mozart's Magic Flute and another group by each of the three soloists. Frances Grund supplied fine accompaniments.

SYMPHONY'S PROGRAM

The Chicago Symphony Orchestra's program of February 28 consisted of the La Baruffe Chiozzotte overture of Sinigaglia, Williams' London Symphony, Strauss' Don Juan tone poem, Powell's Natchez-on-the-Hill, and Ravel's The Waltz. All are familiar numbers and Frederick Stock and his orchestra gave them a scintillating performance. When the Chicago Symphony Orchestra is at its best it has no peer, and on this occasion it lived up to that reputation.

COLUMBIA SCHOOL RECITALS

The series of concerts in which the Columbia School of Music is presenting a number of its faculty members, continues to be popular and the program given on February 24 was applauded by a large audience. Evelyn Wienke, soprano; Walter Spry, pianist; Ocie Higgins, mezzo-soprano; Ruth Ray and Aldo Del Missier, violinists; Dudley Powers, cellist and Williams Hughes, pianist, offered a recital which justly earned the enthusiasm of the auditors.

A musical travelogue was held on February 26, at the school recital hall, when Evelyn Goetz and Walter Spry, pianists, played the Mozart D major sonata for two pianos. Mr. Spry also performed a group of piano numbers, and he and Ruth Ray concluded the program with the Scott Tallahassee suite for violin and piano.

ADOLPH PICK PUPIL WINS CONTEST

For the second year in succession, Israel Baker, talented young violin student of Adolph Pick, has captured first prize in the All-Chicago High School Contest for violinists. The contest number was the Pugnani-Kreisler Praeludium and allegro. Young Baker was the youngest contestant and by his playing did himself proud. He appeared in the Lyon & Healy series on February 25 in joint recital with Lada Bubenicek, pianist, pupil of Mme. Spravka. They contributed two pieces for piano and violin from Smetana's My Country. Mr. Pick is to be commended for this young and gifted exponent of his violin method.

MME. HERMAN DEVRIES' SINGERS

A newly organized double quartet of young women made their début on February 28 at a tea and reception given by the Junior Friends of Art at the Drake Hotel. The group of charming singers is recruited from the club of which Olga Menn is the president-hostess and who introduced them and their talented conductor, Mme Herman Devries. The program included an arrangement of Goring-Thomas' Sous Les Etoiles, a Delibes Serenade, Denza's May Morning and Children of the Moon by Warren. The young ladies sang with the technical assurance and finish of experienced choristers and in matters of pitch, shading and tone color proved living reflections of the art of their director, whose manner and magnetic beat are well adapted to this sort of musical expression. The octet is composed of Adele Olsen, Anita Funk, Madeline Pfeiffer, Mary Marquardt, Winifred Gallauer, Grace Collins, Grace Kelly, and Margaret Hinchion. Mildred Dawson is accompanist.

NEW NUMBERS FOR I. S. C. M. CONCERT

Rudolph Ganz, conductor of the third annual concert to be given by the Chicago Chapter of the International Society for Contemporary Music, at the Blackstone Hotel, on April 2, announces that two movements of the suite entitled Castilian Sounds, composed by Pedro San Juan, conductor of the Havana Symphony Orchestra, will be presented for the first time in Chicago. Other interesting items on the program are a suite called First Chamber Music by Hindemith, songs by Stravinsky, Honegger, LaViolette and Goossens, and an orchestral work by Aaron Copland.

PIATIGORSKY ORCHESTRA SOLOIST

The Chicago Symphony Orchestra had as soloist at its regular Thursday-Friday concerts of March 2 and 3 Gregor Piatigorsky, who played the Dvorak concerto for cello in B minor. His performance was unusually fine and the audience enjoyed his playing so well as to compel Piatigorsky to break the no-encore rule and give two extra numbers. These were played with the same virtuosity as the Dvorak concerto.

Mahler's seventh symphony, which has not been heard here in the past decade roused the public to a high pitch of enthusiasm. The program also included Weber's Abu Hassan overture; and two Slavonic dances by Dvorak.

AMERICAN CONSERVATORY NOTES

Mary Jones, violinist, student of Mischa Mischakoff; Pauline Peebles, pianist, student of Tomford Harris; Ada Michelman, cellist, student of Carl Brueckner, were awarded first place in the final hearing of the string trio contest conducted by the Society of American Musicians. These young artists, all members of the ensemble class of Stella Roberts, will be presented in recital under the direction of Bertha Ott.

Beatrice Banfill, soprano, student of Karleton Hackett, was heard in recital at Christ Methodist Church, February 14.

Esther Sachs of the conservatory dramatic art department, presented her pupils in a program of readings and one act plays in the Studio Theater, February 26.

Rudolph Reuter appeared in recital in the Evanston High School Auditorium, February 21.

Lela Hanmer presented her piano students in a program at the conservatory, February 26.

Ruth Secord, soprano, student of Charles La Berge, appeared as soloist at the concert given by the Women's Chorus of the Medinah Athletic Club on February 26.

Louis Laughlin, pianist, has been engaged by the Arthur Judson Management of New York to appear as assisting artist and accompanist with the Russian soprano, Maria Kurenko, on a tour of the Western and Southern states, beginning the first of March.

Edna Burnham, student of Pearl Appel of the conservatory piano department, played the Mendelssohn Capriccio Brilliante arranged for piano and band, at the annual concert given by the Fenger High School Band in the school auditorium on February 17.

Junior piano pupils of Lillian Heitman played in recital for the Woman's Club of Blue Island, Ill. Miss Heitman is a student of Olga Kuechler of the faculty.

Members of the opera class were heard in a performance of La Traviata by Verdi, February 25 in Kimball Hall.

Laura Anderson, pianist, student of Louise Robyn, was presented in recital at St. Paul's Union Church, January 27, by the Kno La Pla Music Clubs of the city.

RENÉ DEVRIES.

NEW ETA OFFICER

MARION FLAGG,

newly-elected vice-president of Eta Province of Sigma Alpha Iota. The office was conferred upon Miss Flagg at the recent convention of Eta Province in New York City.

Dobrowen Ends Guest Period With Philadelphia Orchestra

Elizabeth Spencer and Ailsa MacColl Give Recitals

PHILADELPHIA, PA.—Issay Dobrowen's stay in Philadelphia, as guest conductor of the Philadelphia Orchestra, was brought to an end with the concerts of February 24, 25, and 27. For his final program Dobrowen had selected three widely contrasting numbers, one of which was given for the first time here, Passacaglia by Ludwig Irgens Jensen, dedicated to Mr. Dobrowen. This was cleverly constructed, both as to the contrapuntal effects and the use of the resources of the orchestra. Dobrowen gave it an exceptionally clear reading, and it was well received by the audience. The overture to Benvenuto Cellini by Berlioz was well presented, but it remained for the final number to form the climax, not only of the program, but also of Dobrowen's seven weeks here. The Tschaikowsky symphony No. 4 in F minor was superbly interpreted and performed. Dobrowen was at his best in the music of his native land, and his conception of the composer's message, although quite individual in parts, conspired to produce an amazing clarity of themes and developments. At the close the audience recalled the young conductor many times.

ELIZABETH CLAY SPENCER RECITAL

Elizabeth Clay Spencer, soprano, made her debut in recital on February 24 in the Ethical Culture Society Auditorium, before an appreciative audience. Miss Spencer's program opened with Handel's Care Selve and Mozart's Alleluia, both well sung, as was also I Will Extol Thee, O Lord, by Costa. In spite of a natural nervousness at the beginning of such a recital, the young singer revealed excellent breath control and poise. Three French songs were given with feeling and good enunciation. In the Verdi aria, Ah, fors' é lui, fine coloratura work was demonstrated, the soloist taking a high E flat near the close. Three Burleigh numbers were fittingly interpreted, with an encore necessary. The final group held Curran's To the Sun, the Brahms Cradle Song, and Cadman's Welcome Sweet Wind. Two encores were given in response to the enthusiasm of the listeners. Miss Spencer's voice is of good quality and has a wide range, in which the lower voice does not suffer.

AILSA CRAIG MACCOLL HEARD

Ailsa Craig MacColl appeared in recital in the auditorium of the Ethical Culture Society, on February 27, before an audience which filled the hall. The program held works of Paradisi, Bach, César Franck and Brahms. The Paradisi sonata was given a clever imitation of the harpsichord tone, and an interpretation befitting a work of that period. Three Bach Chorales, arranged by Rummel, were finely played, as was also the organ fugue in G minor by Bach, in the Samaroff arrangement. The César Franck prelude, chorale and fugue showed the pianist's excellent technic and intellectual grasp. It was in the Brahms numbers (three intermezzi, two capricci, and one rhapsody) that the greatest heights of interpretation were reached. The audience was justly enthusiastic, and demanded several encores.

Stanley Sprenger, pianist, gave a pleasing recital in the Barclay Hotel Ballroom, on March 1, before a capacity audience. Some of the finest work of the evening was done in the opening partita in B flat by Bach. In this Mr. Sprenger exhibited the classical feeling and simplicity. Especially beautiful was his playing of the sarabande. The Beethoven sonata was one of the seldom heard ones, op. 101 in A. The next group consisted of two Chopin numbers, the G minor ballade and the Berceuse, Liszt's Sonnetto del Petrarca (in which Mr. Sprenger's tone was particularly evident) and the brilliant Paganini-Liszt Campanella. The final group held two Albeniz selections—seguidillas and sevillanas, and Lecuona's Malagueña. Several encores followed, in answer to the warm applause. M. M. C.

Florence Watkins to Return to Chicago

Florence Watkins, engaged in teaching and radio work in El Paso, Tex., this season, will return to Chicago early in June to resume her duties as guest teacher at the Chicago Musical College summer master school. Besides teaching at the college Mrs. Watkins will be heard on the radio and in recital in and around Chicago.

DOROTHEE MANSKI Triumphs as Bruennhilde

METROPOLITAN OPERA HOUSE, NEW YORK (Siegfried)

Unanimous Critical Comment

New York Herald-Tribune—"An especial measure of acknowledgment must be meted out to Mme. Manski for her impressive singing of one of the most trying parts. . . . She sang with certainty, steadiness and expressively at all times. Her high C's, including the final one, which few Bruennhildes of late have been able to reach more than tentatively, were given with assurance. Comely to gaze upon, she acted with becoming gestures and with no little feeling."

New York World-Telegram—"Mme. Manski provided a most creditable Bruennhilde. Especially commendable were the girlish ebullience of her awakening and the lofty majesty of 'Kein Gott nahte mir je.' But throughout Bruennhilde's single scene her performance bore witness to her musicianship and histrionic resourcefulness."

New York Sun—"She interpreted the most difficult of Wagner's three Bruennhilde roles with musical appreciation, commendable voice and good effect. The youthful charm of her appearance was a pleasure to the eye."

New York Evening Post—"The company is fortunate in having an artist of Mme. Manski's capabilities . . . Her Bruennhilde had voice, presence and intelligence."

New York Times—"Manski undertook one of the most difficult roles and scenes in all opera, and gave an intelligent and communicative performance.

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Gretchaninoff Heard in Recital at Colony Club

DETROIT, Mich.—Victor Kolar, assistant director of the Detroit Symphony Orchestra, repeated by request at the thirteenth pair of subscription concerts held in Orchestra Hall, February 9 and 10, Ravel's third piano concerto and the polka and fugue from Weinberger's opera Schwanda, which had been so successfully played at a special program for Pro Musica a few weeks ago. Mr. Bredshall was again the worthy pianist of the charming though superficial Ravel number and gave it a polished reading. Before the intermission Glazounoff's fourth symphony in E flat major and Sinigaglia's overture to Le Baruffe Chiozzotte were played. Due to sub-zero weather, the audience was small but they made up in ardent and gratified applause what was lacking in numbers.

The week-end of February 11 and 12 was a busy one for the Detroit Symphony Orchestra. The fourteenth regular Saturday night "pop" concert, February 11, featured young Henry Siegl, who has returned from a four years' scholarship at the Curtis Institute, Philadelphia, where Lea Luboshutz was his teacher. Mr. Siegl played the Saint-Saëns concerto in B minor with an apparent ease, brilliance and depth of feeling that was surprising. His tone is sure and rich, and his delicate touches in the andantino movement proved that he understood what Saint-Saëns meant to portray. Mr. Siegl was given a royal welcome by the audience. There was also the Central High School Choir, numbering about 100 mixed voices, under the direction of Harry Seitz. They sang a group of seven songs, with spirit, the male voices being outstanding and bringing to the fore a young tenor, Nathan Salsky, who possesses a well placed, clear, bell-like voice. The first part of the program was given over to Tschaikowsky's fifth symphony, always a favorite and at this concert given an effective reading. Ilya Schkolnik, concertmaster of the orchestra, conducted.

Richard Wagner was honored on February 12, when Victor Kolar directed the Detroit Symphony Orchestra in an all-Wagnerian concert, to commemorate the fiftieth year of his death. It was a most stirring program, played to an excellent audience and the orchestra seemed to outdo itself in doing proud to Wagner the genius. The first part of the program included Rienzi's overture, Parsifal's prelude, and the Tannhäuser overture. After the intermission came excerpts from the Ring, viz. Das Rheingold, Götterdämmerung, Siegfried and Die Walküre. Each of the eighty men comprising the Detroit Symphony Orchestra deserve honorable mention for the splendid performance.

The Michigan Chapter of the American Guild of Organists presented as guest recitalist, Wilfred Layton, formerly of London, Eng., at the Detroit Institute of Arts, February 17. Mr. Layton was assisted by Jeannette Brunck, mezzo-contralto, with Sybil Krieghoff, accompanist.

Alexandre Gretchaninoff, one of the two remaining survivors of the school of great Russian composers consisting of Glinka, Tschaikowsky, Rimsky-Korsakoff, Moussorgsky and Glazounoff, appeared with Albert Rappaport, tenor of the late Chicago Opera Company, in a joint recital at the Colony Club, February 17. Glazounoff was heard in Detroit sometime ago with Ossip Gabrilowitch and the orchestra by a much larger audience than Gretchaninoff had, which is a pity. The composer played his own compositions, Fleeting Thoughts, op. 115, consisting of eight miniatures for piano, and a Mazurka, in lilting manner. These contained some fine harmony and Gretchaninoff proved to be master of the keyboard. Later he played one of his new compositions, Deux morceaux for two pianos, with Charlotte Wilson.

Mr. Rappaport sang two groups of songs by the composer in Russian and a miscellaneous group in Italian, German and English, fitting in best with the former. He is a splendid musician and possesses a fine tenor voice. Mr. Rappaport and his wife, Celia, an excellent pianist, gave a successful recital here last year at Temple Beth-El.

R. C. B.

New York Concerts

(Continued from page 11)

League of Composers

The third concert of the season sponsored by the League of Composers held interest because of the presentation of native works by graduates of the Curtis, Eastman and Juilliard schools. It was, thus, in effect a summary of what is being done by young creative musicians in three of the country's outstanding conservatories.

The program was opened with a quintet for piano and strings by Herbert Inch, a graduate of the Eastman School and now studying under a fellowship at the American Academy in Rome. A highly original composition, rather improvisational in style, it abounded in writing exploiting free counterpoint. Especially individual were the conclusions of the various movements, in which artificial climaxes were studiously avoided. The work had an effective, spontaneous performance by Olga de Stroumillo, pianist, and the New York Art Quartet (Yasha Fishberg and Max Schwartz, violins, Joseph Vieland, viola and Tiberio Rosco, cello).

Jeanne Behrend, a graduate of the Curtis Institute, played her variations for piano on a theme by Schumann. These impressed the listener as richly varied and pianistic in their writing. At least as performed by the composer, they gave excellent opportunities to the player, and also provided the listener with a rewarding content. The several variations were marked by taste, feeling for the instrument, and brilliancy.

Rose Bampton, contralto of the Metropolitan Opera, was the soloist in Dover Beach, a setting for string quartet with voice, of verses by Matthew Arnold, composed by Samuel Barber, another Curtis graduate (as was the singer). Miss Bampton gave rich and powerfully emotional voice to the impressive lines of the poet, which were provided with an atmospheric and impressionistic musical dress by Mr. Barber. This composer was represented later in the program by a well-written sonata for piano and cello, played by Orlando Cole, cellist, with Mr. Barber at the piano.

Two Juilliard composers completed the evening's program. Paul Nordoff, who studied with Rubin Goldmark at that institution and whose works were heard last season in a concert there, was represented by a prelude and three fugues for two pianos, played by Judith Sidorsky and himself. These works were especially marked by vigor and pungency of speech—a rare quality that promises well for Mr. Nordoff's talent if it is sufficiently disciplined. Vittorio Giannini's quintet for piano and strings, a well-constructed and sincere composition of no little accomplishment, was played successfully by Diane Bernhard, pianist, assisted by a quartet composed of Charles Lichter and Harry Katzman, violins, David Dawson, viola, and Mildred Sanders, cello. The participants had a cordial reception by the audience, and among the soloists, Miss Bampton was markedly feted.

Thomas Leads New York Civic Orchestra

The New York Civic Orchestra (Rudolph Thomas, conductor) began a series of free concerts on March 2 at the Broadway Temple Social Hall, New York. Milo Miloradovich, soprano, was the soloist. The program will be repeated tonight (March 11) at Madison Square Garden on the occasion of the Jewish Feast of Esther. The regular series continues weekly on Thursday evenings. The New York Civic Orchestra is made up of ninety men chosen from some 240 musicians applying to the Emergency Work Bureau. Several groups were formed from the latter number, and Mr. Thomas was appointed to weld the largest into a symphony orchestra.

METROPOLITAN OPERA

PÉLLÉAS ET MÉLISANDE, FEBRUARY 27

Debussy's profoundly moving tragedy was presented at this Monday evening performance and incomparably interpreted by Lucrezia Bori as Mélisande and Edward Johnson, Pélléas. These two magnificent artists did their roles with poetry of mood and tone, lending to their delivery all the mysticism which permeates both the text and the music. With them was Ezio Pinza (Goloud), Ina Bourskaya (Genevieve), Leon Rothier (Arkel), Ellen Dalossy (Yniold), and Paolo Ananian (A Physician). The audience was uncommonly warm in its reception. Louis Hasselmans conducted.

RIGOLETTO, MARCH 1

The season's last Rigoletto was heard on Wednesday evening with a familiar cast, headed by Lily Pons, who was accorded the customary outbursts of applause throughout the evening. Lauri-Volpi sang the Ducal role and Giuseppe de Luca did Rigoletto, with Tancredi Pasero as Sparafucile and Gladys Swarthout as Maddalena.

During the intermission after the second act, Lauritz Melchior made a brief address asking for contributions to the opera fund.

TANNHÄUSER, MARCH 2

Spirited acting and excellent singing marked the Metropolitan performance of Tannhäuser. With the exception of Rudolf Laubenthal (who gave a fine account of himself as the errant minstrel knight), the cast was the same as at the recent performance in the Wagner cycle, Maria Olszewska appearing again as Venus, Elisabeth Rethberg as Elisabeth, Friedrich Schorr as Wolfram, and Siegfried Tappolet as the Landgrave. Artur Bodanzky conducted sensitively as always.

Before the curtain rose on the third act Giovanni Martinelli popped surprisingly out of the wings with a "Si Può" borrowed from the prologue to Pagliacci. He quickly explained, however, that he did not mean to sing the clown's famous air but to appeal for funds to assure the continuance of the great cultural work of the Metropolitan, which institution, he said, "is the only remaining important operatic company in this country. It must be saved."

TRISTAN AND ISOLDE, MARCH 3, MATINEE

This season's Wagnerian Ring cycle at the Metropolitan closed on Friday afternoon with a magnificent performance of Tristan and Isolde sung by a completely satisfactory cast, both vocally and histrionically. Lauritz Melchior (Tristan) and Frida Leider (Isolde) added new sprays of laurels to their already sumptuously crowned heads, for they sang with such effortless art and spontaneity that the crowded house cheered them and applauded for many minutes at the conclusion of each act and at the end of the opera. With them in glory was Maria Olszewska (Brangäne) who made of her difficult role a presentation of vocal beauty and highly competent acting. Hans Clemens, acting the role of the Shepherd and heard as the unseen Sailor also, was decidedly successful in his delineations. Ludwig Hofmann (King Marke), Friedrich Schorr (Kurvenal), Arnold Gabor (Melot) and James Wolfe (Steersman) completed the excellent cast. Artur Bodanzky, recovered from his recent illness, read the score with full display of its poignant beauty. This Wagnerian cycle has been the most magnificently projected series that the Metropolitan has sponsored for many seasons.

LUCIA, MARCH 3

Donizetti's best known opera, with Lily Pons in the title role, was given before a capacity audience. Lauri-Volpi was the Edgardo; Richard Bonelli, Enrico; while others in the cast included Philine Falco, Tedesco, Bada and Pinza, with Bellezza conducting. The performance was a capital one, the singers being in especially fine fettle. Mme. Pons still finds this one of her most sympathetic roles and she scored highly (figuratively and tonally) after the Mad Scene. Bonelli brought distinction and a wealth of golden tone to his achievements.

During the intermission, Queena Mario made a plea from the stage "to save the opera."

TROVATORE, MARCH 4, MATINEE

Verdi's Trovatore was sung on Saturday afternoon with Elisabeth Rethberg as Leonora and Giovanni Martinelli as Manrico. Their music had lovely exposition. The Count, of Armando Borgioli, was creditable; and Faina Petrova's Azucena dramatically and vocally interesting. Others in the cast were Messrs. Pasero, Paltrinieri, Malatesta, and Mme. Vettori. Vincenzo Bellezza conducted.

LOHENGRIN, MARCH 4

The role of Lohengrin and Rudolf Laubenthal made an ideal combination, both from the pictorial and tonal viewpoint. Goeta Ljungberg was an exquisite Elsa, Doris Doe an effective Ortrud. Gustav Schuetzendorf reaped applause for his sonorous Telramund, and Siegfried Tappolet made an imposing and rich-voiced King Henry. George Cehanovsky completed the cast as the Herald. Karl Reidel was in firm and musicianly command of the performance.

Wagner to Manage Onegin

Sigrid Onegin, contralto, will be under the management of Charles L. Wagner during her next two seasons in America. Mme. Onegin, who recently sailed for Europe, plans to return in January, 1934, Mr. Wagner said.

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Disc Makers Offer Tribute to Semi-Centenary of Wagner

Columbia and Victor Commemorate Composer's Death with Releases of Superb Tannhäuser, Meistersinger and Siegfried Recordings —Bruno Walter, Willem Mengelberg, Florence Easton, Lauritz Melchior and Friedrich Schorr Among Those Participating

By RICHARD GILBERT

In view of recent pæans to Wagner's genius, retrospective analyses and the many current celebrations in memory of the fiftieth anniversary of his death, it is altogether natural that the phonograph companies should release a number of new recordings of music drama excerpts. Accordingly March lists contain fragments from Tannhauser, Die Meistersinger and Siegfried. Not as profuse an array as might be imagined or desired. But it is not without perfectly tangible reasons readily apparent to us all, that the various fabricators of discs have decided not to commemorate Wagner's death in the munificent style accorded the hundredth anniversary of Beethoven's and Schubert's demises. So, instead of discovering a complete Parsifal, Die Meistersinger or even herctofore unrecorded portions of Lohengrin and Der Fliegende Hollander, we find instead new editions of the Tannhauser overture (Dresden version), prelude and dance music from Act III of Die Meistersinger, and a complete performance of Brunnhilde's Awakening from Siegfried. Only in the last are discerned portions of music heretofore unfamiliar to the recording microphone.

Palpably the companies have made no apparent effort to record more of Wagner with the present anniversary specifically in mind. These releases, aside from the point of timeliness, smack of the general run of the present-day conservative phonograph mill, and, while the Tannhauser and Meistersinger items may be calculated to appeal chiefly to a majority of recent phonographic converts, they bring little of Wagner's music altogether new to the disc repertoire. Let, whatever the present publications lack in quantity or novelty, they certainly gain tremendously by the extraordinary amount of superior quality offered, interpretative as well as mechamcal.

Columbia

We have held for a long time that the finest symphony orchestra recordings made in Europe, from the standpoint of integral value, were emanating from auditoriums which housed the Amsterdam Concertgebouw and Vienna Philharmonic orchestras. One single distraction, of peculiar impedence, has alone marred a few of the recent engravures by Willem Mengelberg's organization. That was the auditorium echo which seldom missed pervading the general acoustic character of the Concertgebouw's reproduced readings. When this reverberation is excessive, as in the Euryanthe overture disc (No. 68069D), it is most disturbing; when it inflicts its presence slightly, as in this admirable Tannhauser overture set (Nos. 68082D and 68083D), it propitiates an agreeable spaciousness which lends an ineffable realism to the reproduction. A study of the Concertgebouw's hall's acoustics, on the part of the recording engineers, would do away entirely with such fortuitous phonography.

Mengelberg's recording of the Tannhauser overture is indubitably the best edition of that stately introduction available (in the Dresden version, of course). The recording is capable of an unusually large excursion in volume and frequency range if reproduced through an amplifier built to handle power without distortion. The bass responds superbly and percussion instruments, for which there is considerable scoring in this work, cymbals and others, detach with a nicety not generally given their complicated harmonic system to divulge. This would mean little were the interpretation on a pedestrian level or the quality of orchestral timbre inferior, but the Dutch orchestra parades a handsome tone. Mengelberg has not drilled his musicians in vain and the reading is infused with that particular vigor, always notable where Wagner is concerned—a quality which endeared this director to many American devotees of the Bayreuth master. There is an impressive gravity and deliberation and a serious pompousness to the Pilgrim's chorus music employed in the beginning. And the depiction of the unholy pleasures abiding in the palace of Venus, is advanced with all the attractive passion such transports convey. A strict beat is religiously maintained throughout, and the interweaving of the various motives and voices is handled with the utmost perspicuity. Mengelberg's climax is magnificent and comes from out loudspeakers with great brilliancy. These two discs provide one of the most attractive orchestral recordings to be had.

Bruno Walter is beginning to enjoy considerable repute as a recording conductor. That statement may be qualified further by saying that he is fast becoming eminent as a recording conductor of Wagner. We know of no better readings of the Meistersinger prelude, Siegfried Idyll, Siegfried's Journey to the Rhine (English Columbia, soon to be made available here) and Siegfried's Funeral March, than those recorded by our erstwhile Philharmonic conductor. Two new discs contain the prelude to Act III in the story of Hans Sachs and the scintillating Dance of the Apprentices and Entrance of the Mastersingers from the same operatic dissertation. These not only increase our admiration for Herr Direktor Walter, but immediately supplant all former existing recordings of the same instrumental excerpts from our favorite Wagner music drama.

Perhaps the tone of the Philadelphia Orchestra, particularly in the strings, in its recording of the Act III prelude is superior to that of the anonymous orchestra here presented. Yet Walter's studio men are capable, and, most of all, pliant to his every wish. There is warmth and delicacy infused into the portrayal of the genial Sachs' reverie. The meditative eloquence of the music which seems to reveal the innermost recesses of the poet-cobbler's soul, is sympathetically set out. The pace is taken leisurely and the atmosphere of contemplation engendered is placid and serene; we prefer Walter's dramatic feeling to Stokowski's presentation. The recording has splendid spaciousness and clarity. The dance music, occupying one record face, is well played and extremely well recorded. The glockenspiel, in the waltz tune, reveals not only Wagner's love for detail but the success of present-day recording science in capturing high register touches. This record is backed by Beethoven's Prometheus overture, also conducted by Walter. It is a sturdy but not greatly impressive work (the set, Nos. 68090D and 68091D).

Victor

The famous quintet from Act III of Die Meistersinger has been available for several months, although it has not been mentioned in these columns. A new version—to replace the old Odeon recording—was badly needed. Thankfully Victor record No. 7682 supplies a highly desirable edition. The singers are Schorr, Schumann, Melchior, Parr and Williams; the orchestra is the London Symphony conducted by John Barbirolli. Well recorded and superbly presented, both instrumentally and vocally, detailed encomiums would be superfluous. The coupling is the *Euch macht ihr's leicht* of Hans Sachs—prefaced by the orchestral passage denoting "a long silence of deep feeling"— the announcement before the assembled Mastersingers of Eva's hand as the prize for the winner of the contest. The portrayal is in Schorr's best vein.

Another Meistersinger record (No. 7681)[1] replaces in the Victor catalogue the disc by Laubenthal and Schorr (No. 7428) of the scene between Sachs and Walther (Abendlich glühend in himmlischer Pracht); in the new version the Sachs of Schorr is retained but Walther is sung by Melchior. The coupling offers the same record as the earlier disc: *Aha, da streicht schon die Lenz um's Haus*, which directly succeeds the Footstool duet, recorded by Schorr and Rethberg (No. 8195). An investigation of the Meistersinger discs listed in the new Victor catalogue is recommended.

Musical Masterpiece album set No. M167 presents the finale of Act III of Siegfried. This set was reviewed in the Musical Courier issue of December 24, 1932, from the imported pressings. The set contains the complete duet between Brünnhilde and Siegfried, sung by Lauritz Melchior and Florence Easton, with the Royal Opera Orchestra, Covent Garden, London, conducted by Robert Heger. The portrayals are richly delineated, superbly recorded, and the music is presented without a cut from page 296 of the score to the end of the drama. Seven record sides are used; the eighth is devoted to a reading of the prelude to Act I of Siegfried.

[1]From the annual special list of Unusual European and American recordings. Will not be found in the regular Victor monthly supplement.

BRUNO WALTER'S
Wagner readings are perpetuated on Columbia records.

Thorough Survey of College Music Departments Reveals Improvement

Gertrude Evans, President of Sigma Alpha Iota, Discovers Praiseworthy Equipment and Faculties

Gertrude Evans, national president of Sigma Alpha Iota, professional musical sorority, was interviewed during her recent stay in New York, when she attended the convention of Eta Province. Miss Evans had then completed half of a tour of investigation of the conservatories and music departments in the universities of the United States, her route having taken her from New York into the West, down the Pacific Coast and through the South. This itinerary, which began in October, had already included thirty-two of the sixty-three chapters of Sigma Alpha Iota, and will continue until she has visited them all, as well as many other schools and colleges throughout the country.

As Sigma Alpha Iota has made a definite and worthy contribution to the cause of music in America for the past thirty years, this tour of its president holds considerable interest for musicians in general. Asked to give her opinion of music conditions in the educational institutions she had visited, Miss Evans replied that she was sure that music departments today offer more to the student than ever before.

"I would account for these unusual opportunities in this way—for the amount of money schools and colleges can offer at present, they are able to secure faculty members of the highest professional and artistic standing. In view of this, I would recommend that anyone desiring to obtain the finest music training possible should register immediately in one of our conservatories or music departments.

RESPONSE OF THE STUDENT

"As for the attitude of the students," Miss Evans continued, "I found them everywhere more serious and with more to show in the way of accomplishment. Whether this is part of the general return to serious-mindedness brought on by the depression, I do not know, but I am certain that students are applying themselves with unprecedented zeal, and the public schools and other organizations, as well as private individuals, who employ these graduates will find thoroughly grounded musicians, well equipped for the promotion of music and music education.

"One thing for which I am increasingly grateful is that Sigma Alpha Iota, years ago, started a scholarship loan fund, because the demands on this have been intense this year, and by means of it we have been able to keep a number of students in school who could never have hoped to complete their music education otherwise."

Regarding the more general development of interest in music, Miss Evans spoke of the community choral bodies and orchestras which have sprung into recent being throughout the country. "During the last year," she stated, "I have noted a great increase in such music making. This is due again to the economic conditions, I suppose, which make people seek less expensive recreation. In this way, the depression is doing a great deal to advance music."

In conclusion, Miss Evans cited another encouraging sign. "As you know," she said, "one of the basic principles of Sigma Alpha Iota is that music is as important in the curriculum of the public schools as any other subject, and I was very happy to find, in the course of my travels, that some state legislatures agree with me." M. L. S.

ELISABETH OPPENHEIM

PIANIST

Soloist with

PITTSBURGH SYMPHONY ORCHESTRA

JANUARY 8, 1933

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The Symphonic Variations of Cesar Franck afford the player excellent opportunity for delicate nuance, tender tone effects, and sparklingly joyous passage work. Miss Oppenheim achieves these with much ease.—J. Fred Lissfelt, Pittsburgh Sun Telegraph

Elisabeth Oppenheim came and showed us capital pianism—she played as some of us know she would, with style and tone. She showed imagination and quite a deal of poetry, and if she didn't be-labor the piano, so much the better.—Harvey Gaul, Pittsburgh Post-Gazette.

Miss Oppenheim, recently returned from Paris, where her playing won acclaim, proved equal to the demands of the Franck opus. This work is a composition of delicacy, and is replete with musical and technical difficulties. In coping with these elements Miss Oppenheim revealed a facile technic, and the ability to express the musical thoughts.—Ralph Lewando, Pittsburgh Press.

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"OPERA IS SO

"The début of Richard Crooks was the occasion o audience, which inevitably contained many of the ad career as a concert artist. There were endless curtai tenor, is suitable to Massenet's music, and the singin the afternoon. The general quality of Crooks' perfor his listeners and to develop interest in other appea weeks of the Metropolitan season."—*Olin Downes, N*

"Richard Crooks, American tenor, well known on operatic appearances in Europe, made his début ye Company. It may be said without further preamble the premiering tenor, and it might be called a trium the first act, and many more followed before the finis a goodly quota of cheers and 'bravo' shouts from warmly colored tenor of lyrical quality with ability a ness, flexibility, and range, with top notes of good vo other purely vocal assets, that helped the newcon whether sentimental or passionate, Crooks revealed phrased with unfailing intelligence and taste. His s a model of finish and in delicacy of 'half voice.' He h tural grace. It was altogether a début of real sign can tenors able to register impressively in opera wh *Liebling, New York American, Feb.* 26, 1933.

"Yesterday was New Jersey Day at the Metropol is a native of Trenton, made his operatic début her nor and Mrs. A. Harry Moore. **Before the curtains had appeared before them thirty-seven times to receiv** first time that a state Governor had attended the Me Although new to the Metropolitan, Crooks has been ten years, and has had operatic experience elsewhere of a novice, and had a marked success. The rôle of suited to his voice, a lyric tenor of very good quality and in sustained, soft and mezzo-forte passages. T lence; a fluent quality and velvet texture, tenderne stopped the show. The tenor's singing revealed arti telligence, and a communicative realization of the l tion, which marks the music of Massenet's most viab Crooks did very acceptable work from the dramatic acting was to be commended for naturalness and a r

Photo by Carlo Edwards, N. Y.

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Columbia Concerts Corporation of Columbia Broadcasting System

STEINWAY PIANO **VICTOR RED SEAL RECORDS**

...IN CALLS"

...TRIUMPHS IN ...PERA DÉBUT

...n 'Manon' to Endless Curtain Calls at Metropolitan"—

(*Headline*) *Olin Downes, New York Times*

...) OUT FOR CROOKS' DÉBUT"—*(Headline of special article in New York Times of Feb. 25, 1933)*

...erberating enthusiasm on the part of the ...s whom this gifted tenor has won in his ...s. The character of the voice, a lyric ...The Dream' was one of the high lights of ...e was such as to give great satisfaction to ...s that he will make during the concluding ...*York Times, Feb.* 26, 1933.

...concert stage, and for several seasons of ...y as a member of the Metropolitan Opera ...the occasion marked a striking success for ...r seven curtain calls rewarded him after ...he opera, the applause being mingled with ...ine enthusiasts. The Crooks voice is a ...what the experts call 'robusto.' Smooth- ...and refreshingly agreeable sound, are ... win his listeners. In style and delivery, ...self as being thoroughly at home. He ...g of the well known 'Dream' episode was ...youthful figure and his bearing is of nat- ...ce, and proves anew that we have Ameri- ...ven the proper opportunity."—*Leonard*

...Opera House, where Richard Crooks, who ...ore a capacity audience including Gover- **...closed for the last time the young tenor ...deserved applause.** This was probably the ...litan to witness the début of a native son. ...known here as a concert singer for the last ...at his performance yesterday was not that ...Grieux in 'Manon' proved especially well ...cially in the lower and middle registers, ...ream' was sung with remarkable excel- ...l eloquence, and the subsequent applause ...tyle and musicianship, interpretative in- ...sentiment, with moments of deeper emo- ...ra. Aided by a prepossessing appearance, ... of view along familiar operatic lines; his ... appeal, avoidance of stolidity or of exag-

geration. In general, yesterday's début was very auspicious. It was regrettable that it had to come so late in the season, but the tenor's concert and radio work prevented him from joining the company sooner."—*Francis D. Perkins, New York Herald Tribune, Feb.* 26, 1933.

"Richard Crooks, young American tenor, made his Metropolitan Opera House début Saturday afternoon as the Chevalier des Grieux in 'Manon' and won the immediate favor of one of the largest audiences of the season. He had many recalls after each act and after the performance. Crooks had sung in opera in Europe and Philadelphia, a record sufficient in itself to excite interest. But he has also made himself popular with the unseen audience, for he has long been one of the celebrities of the air waves. His success, however, was not due to what he had done, but to what he did. His achievement was one of present merit and much promise. The new tenor is tall and slender. He has a voice of good quality, warm and persuasive. This voice proved itself capable of uttering the sentimental portions of Massenet's music with feeling as well as with musical beauty. The singer revealed a serviceable technic and a good breath control. Some of his phrases were long, well sustained and made of finely spun tone. He was in good command of his powers in the first scene, which he sang and acted well. The 'Rêve' he delivered charmingly in the traditional manner. Crooks treated all his recitative well and made the lines of the spoken dialogue intelligible. In action the newcomer displayed frequently a boyish gaucherie quite in keeping with the rôle and engaging in itself. It was a delight to see a young Chevalier and to hear his music sung with a fresh unworn voice. His début was one of merit and of real promise."—*W. J. Henderson, New York Sun, Feb.* 27, 1933.

"The novel feature of the 'Manon' performance was the first appearance here in opera of Richard Crooks, who was applauded uproariously by a capacity house. Crooks has been known here for ten years as a concert singer, and he has had operatic experience in Hamburg, Berlin and Philadelphia. He had not previously sung Des Grieux, however, nor had he even sung a rôle in French. The audience welcomed him with great cordiality, and after the 'Dream,' which he sang euphoniously and with taste, it gave him an ovation, to be repeated when the curtains closed on Act II."—*Pitts Sanborn, New York World-Telegram, Feb.* 27, 1933.

"Popularity plainly preceded Richard Crooks to the Metropolitan Opera House, where he made his New York opera début as the Chevalier des Grieux in Massenet's 'Manon'. The American tenor, widely known by reason of his concert tours and his radio broadcasting, was accorded a rousing reception when he made his first entrance. Thereafter he piled up what one statistician reported as **thirty-seven curtain calls** in the course of the afternoon. Crooks was much the same singer in opera that he has been in concert. By reason of his smoothly produced pianissimo tones he made enchanting music of the 'Dream' air and otherwise excelled in legato passages. The voice had ample resonance for all that the rôle demanded of him. He was easy on the stage."—*Oscar Thompson, New York Evening Post, Feb.* 27, 1933.

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LEONARD LIEBLING ..... Editor-in-Chief
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MILAN, ITALY—DOROTHY STILL, Via Goscich 50. Telephone 29-43-18.
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NEW YORK MARCH 11, 1933 No. 2761

Opera at the Metropolitan ends this evening. Is it to be *au revoir* or good-bye?

—o—

One of the chief bugbears of middle-aged stage artists is that with growing renown often comes growing fat.

—o—

Everyone agrees that the Metropolitan Opera should be saved—but the general public seems disinclined to contribute any of its savings.

—o—

"I cannot sing the old songs," lamented the radio diva to her unseen audience, "they have not been released by the copyright owner."

—o—

It is strange that among the almost countless panaceas for divers ills which flood the market, none has been devised for stage fright. Sufferers usually try "will power," but discover that neither the will nor the power are at command when most needed.

—o—

According to an advertisement (New York) in a prominent corner of the program, "a relaxful (sic) half-hour at ———'s after the concert has become almost second nature with patrons of Carnegie Hall." This, presumably, does not refer to music critics, whose relaxful half-hour is usually spent in biting splinters out of a pencil.

—o—

Paraphrasing a motor car advertisement: "When the ladies wrested the steering wheel of the family grand piano from masculine grasp, . . . instrument manufacturers centered their attention on Louis Quinze cases and salesmen began pointing out the beautiful polish on the piano bench instead of the superiority of the action."

—o—

Symphony in the U. S. S. R.

If program music had not been invented a good many centuries ago—when, exactly, no pundit has arisen to tell us, because the music (in case there was any) happens to be lost—the Soviet authorities of the present day would certainly have been driven to a desperate expedient. They would probably have invented forms and procedures of their own to enclose in a melodic garb their philosophy of men, morals and machines. For the Marxians of Moscow, being experts in the art of organizing men's thoughts and behavior, know that tones can stir the emotions and stimulate persons to act in a way that no logic, however powerful, can hope to do.

Of especial timeliness, in view of the recent performance of Shostakovitch's May Day Symphony by the Philadelphia Orchestra and an entire program of music by composers of Soviet Russia given recently at the New School for Social Research (New York), is a discussion of the ideals of composition in the U. S. S. R. contained in a recent issue of VOKS, a bimonthly illustrated publication, issued by the Soviet Union Society for Cultural Relations with Foreign Countries. An article by D. Kobalevsky entitled The Symphony of Struggle (which has to do with Miaskowsky's twelfth, or Colhoz, symphony) throws a suggestive light on the propagandistic use now being made in Russia of even so esoteric a matter as the sonata form.

"The idea underlying the symphony," writes Kobalevsky, "is the socialist reconstruction of the village. Three phases are represented—the Tsarist village, with its unbearable, slavish work, which kept the peasants in subjection; then a struggle for a new socialist village, for collective work; and, finally, a song of new life, about a free labor full of joy. . . . The symphony begins with a pastoral theme, which vividly depicts Russian rural nature. . . . The middle episode of the first part—the dance—begins in a diffident way, then gains momentum . . . but is fettered. . . . Darkness comes down, bringing us back to the initial pastoral theme. This tune gradually dies away. . . . The austere songs of the people present a striking picture of the village. . . .

"The second part opens with a signal: 'Stand by, all!' A struggle begins. The basic morbid, uncertain (!) theme is opposed by a second, . . . far more definite and cheerful, but more primitive. . . . Then there appears a new, energetic melody, which . . . pervades not only the second part of the symphony, but the finale. . . . A song of victory. . . . The symphony ends in a rapid and lively dance. . . .

"The new content inevitably led to a new approach to the methods of expression: the clarity and directness of melody, and of the development of harmony, the lucidity of the orchestral music—all these qualities, which were indicated in Miaskowsky's latest works, are best expressed in the twelfth symphony."

Whether or not the composer has found a new musical idiom depends, however, not on the "new content," but on his own inventive powers. There have been plenty of "struggles" expressed before this in music of every style and period. Liszt, for instance, used thrumming harps and stentorian trumpet calls a-plenty in his Les Préludes, and of course there is the famous conflict in Tschaikowsky's 1812 Overture. But, long after the program attached to any work has served its purpose and ceased to interest people of a new generation, the score will have to stand on its own merits as music. That is the chief defect in any project to harness the Muse to a historical movement.

—o—

Music Study in the Colleges

The state of music instruction in the colleges and universities of this country has come in for a searching scrutiny in recent years. There have been resulting differences of opinion as to the effectiveness of the methods used.

The National Federation of Music Clubs has in recent seasons carried on a campaign to wake up the more sluggish educational institutions. This has taken the form of a survey of the courses offered by leading colleges, the results of which have been made public to the members of the federation's many clubs. The bulk of opinion which this organization is able to mobilize is no doubt considerable, since a survey of this sort may quite conceivably result in the members' sending their sons and daughters to the better-equipped institutions.

Perhaps the work of the National Association of Schools of Music, with its system of grading schools into classes according to the excellence of the instruction they offer, has also tended to a competitive effort among the colleges which maintain music departments. Improvement is noted among thirty-two institutions which maintain chapters of Sigma Alpha Iota, musical fraternity for women, as recorded in a recent statement by Gertrude Evans, national president of the organization, who annually makes visits to various parts of the country where these groups are located.

On the other hand, a somewhat pessimistic report is submitted by the American Council of Learned Societies, under whose auspices a survey of the state of musicology in the United States was recently made, covering fifty outstanding American universities and colleges. W. Oliver Strunk, acting chief of the music division in the Library of Congress, in summarizing the results of this inquiry, supplemented his report with information gathered from 594 higher educational institutions of the entire country by the Research Council of the Music Supervisors National Conference, in cooperation with the National Bureau for the Advancement of Music.

In a series of general conclusions dealing with music instruction, Mr. Strunk finds that forty-five of the fifty universities and colleges in the survey offer some sort of general historical introduction to music. Eight of the forty-five provide a general survey of musical history. Courses for advanced students are offered at twenty of the fifty institutions. Work in music may now be credited toward the Master's degree in thirty-three American universities and colleges, four of which also accept work in music toward the degree of Ph.D. Twenty-one universities offer advanced degrees for work in musicology, or accept work in musicology toward advanced degrees.

American music is barely touched on, Mr. Strunk states. From the historical point of view, it is dealt with only at Northwestern University. He criticizes the smallness of the range of subjects assigned to students specializing in music and quotes Prof. George S. Dickinson of Vassar to show that research in earlier periods is discouraged because "there are usually no members of the staff ready to handle the work and contemporary subjects are frowned upon through prejudice."

"The advanced lecture and seminar courses listed indicate," he says, "on the one hand, a widespread interest in the problems of musical research on the part of the American university and, on the other hand, a certain lack of coördination, coupled with a marked tendency to emphasize the cultural aspects of the subject at the expense of the scientific."

All of which undoubtedly constitutes a challenge to our musical educators, to join forces and devise some more coördinated and thorough system to train the young men and women who possess the requisite ability and interest to pursue the difficult science of musicology. America has been remiss in training its talented youth in this field. A better way will sooner or later have to be found, if we are to produce writers on musical history and science of equal brilliance and scholarship with those of Europe.

—o—

Unrequited Genius

"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

Thus laments the poet, Grey, in his immortal Elegy; and the commentators are unanimous in the opinion that the passage is metaphoric, the unappreciated flowers symbolizing unrecognized geniuses in various fields of human endeavor. Whether the underlying philosophy is applicable in the case of the tonal art is a question that should be of interest to musicians and musicologists. Are there living in obscurity, totally unrecognized, composers, instrumentalists, singers, theoreticians? Mozarts, Paganinis, Pattis, Bachs, or their modern equivalents?

Every now and again some young musical Lochinvar comes out of the East, or from one of the other three points of the compass, and bravely announces that "throughout the wide border his abilities are best" (apologies to Sir Walter Scott). The aspirant to musical fame wields his "good broadsword" in the concert or operatic arena of some important music center—once—reads the opinions of the critics the next morning; and after gulping down his coffee and discomfiture he points his nose in the direction of his native place and beats his path there.

In all of which there is not the slightest insinuation that there is not plenty of genuine talent to be found throughout this vast country of ours, because it is a well-known fact that there is. The only trouble seems to be that so many gifted young people are too eager to rush before the public, instead of utilizing those many really excellent finishing teachers who are to be found in practically all the more important cities.

The road to artistic eminence is a long and tortuous one, and only those who have most assiduously prepared can hope to travel it successfully.

—o—

Where the Sterling Goes

Sir Hamilton Harty, returning to England after conducting in Cincinnati, O., Rochester, N. Y., and Cleveland, O., says that "America still has the finest orchestras in the world, but England has as much, if not more, natural genius." Money, as usual, is given as the reason for our superiority. "You see," says Sir Hamilton, "they can afford to pay their musicians for rehearsals; we cannot." Three-quarters of an hour from where Sir Hamilton's orchestra plays lies Aintree (Liverpool). This month, as every year, more money will be spent on chasing forty-odd horses around the track in a steeplechase event called the Grand National than would be necessary to support all the orchestras in England. We move to delete "cannot," and substitute "will not."

VARIATIONS

By Leonard Liebling

Arthur Hartmann evidently was wrong when he informed me that Alexander Petschnikoff is no longer among the living, and I am delighted to be able to publish the attached proofs to the contrary:

Hastings-on-Hudson, N. Y., February 11, 1933.

Dear Variations:—

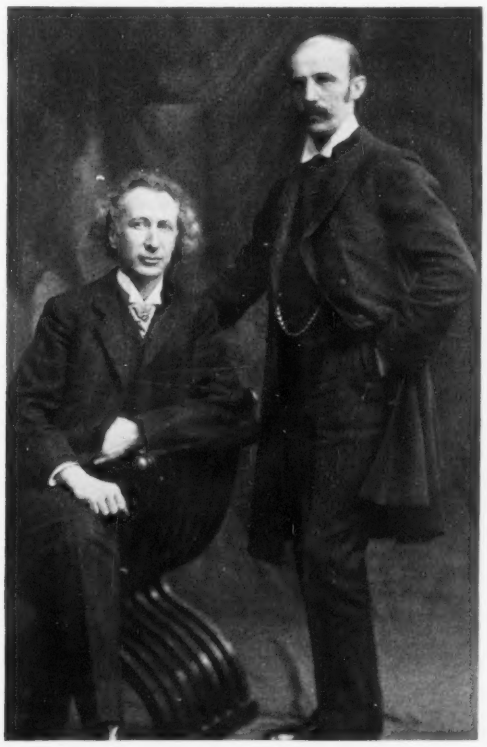
In your recent Willy Burmester obituary you mention Alexander Petschnikoff, and ask if I can tell your readers what has become of him. He is still living in Berlin but he has figured very little in the musical news items of the press in recent years. His address is Ruedersheimer Platz 4, Berlin-Wilmersdorf. He celebrated his sixtieth birthday on January 8.

As you have already stated, Petschnikoff shared with Burmester the violinistic honors in Germany when you and I were music students in Berlin. What a great vogue each of them had! I was present at the Berlin début of Burmester at the Singakademie on November 1, 1894, and of Petschnikoff at Bechstein Hall later that same season. I sent reports of both events to the Musical Courier at the time. You are quite correct in saying, "Burmester was the master technician and Petschnikoff made the emotional appeal."

Burmester created a sensation at his debut by playing an all-Paganini program. I still have it among the many programs I have been collecting for the past forty-three years, and I am sending it to you for reproduction in your column. It will no doubt interest your readers because it is so unusual. This was the only concert with orchestra, devoted entirely to compositions of the great Genoese, that I have ever heard anywhere. However, some twelve years later, Alexander Sebald gave an unaccompanied Paganini recital at Bechstein Hall in Berlin, playing from memory in one evening all of the twenty-four Caprices. That was a remarkable feat. He also played all of the Bach sonatas for violin alone at another recital that same season. On another occasion, at the Singakademie, I heard him play the Paganini Moto Perpetuo in octaves.

Burmester gave four concerts in Berlin during the fall of 1894. His second program, on November 8, was composed of the concertos by Tschaikowsky and Spohr (the seventh in E minor) and Wieniawski's Faust Fantasy. Ernest Hutcheson and Artur Schnabel were among the pianists who toured with Burmester during the early years of his career. I am enclosing a rare photograph of Burmester taken with Emil Sauer about 1900.

In 1895 and 1896 Leopold Auer, then in his prime, played five times with the Philharmonic Orchestra in Berlin, scoring a great success, particularly with the Tschaikowsky concerto. Cesar Thomson also aroused frenzied enthusiasm in a series of recitals at that time, and Felix Berber played nine concertos in three concerts during the winter of 1895-'96. He is now living in Munich. Ysaye and Kreisler, who came two years later, became greater public favorites, however, than any of these. Mischa Elman, as a boy of twelve, made his Berlin debut in 1904 (just ten years after Burmester) creating a sensation. Seven years later Jascha Heifetz, aged eleven, astonished the blasé Prussian capital with his wonderfully precocious attainments. I gave a musicale for him at my home where twenty-two violinists listened to him while Fritz Kreisler accompanied him at the piano. That was in 1911, but it seems to me like recent history. My accounts of all these events can be found in the old files of the Musical Courier.



EMIL SAUER AND WILLY BURMESTER, photographed at the turn of the century

Petschnikoff, by the way, married a beautiful American girl, Lilli Schober of Chicago, about 1897. She was a good violinist herself and they often played together in public. They lived together for many years and maintained a very hospitable home in Berlin, but they have long since been divorced. I understand that she is now living in California.

Among the host of other violinists whom I heard in Berlin during all those years, many of them repeatedly, were Joachim, Sarasate, Sauret, Halir, Thibaud, Flesch, Hubay, Serato, Vecsey, Hollaender, Manen, Witek, Zimbalist, Piastro, Spalding, Macmillen, Barcevicz, Kubelik, Kocian, Ondricek, Marteau, Zagic, Barmas, Brodsky, Marsick, Geloso, Lady Halle, Maud Powell, Irma Saenger-Sethe, Petri (the father of Egon Petri), Rosé, Marie Soldat, Gabriele Wietrowetz, Max Rosen, Eddy Brown, Hilf, Hubermann, Argiewicz, Wittenberg and Gregorowitsch, to mention only a few of the more important ones. Pianists and singers were also heard in equal numbers. There were, furthermore, performances of opera every night at the Royal Opera House, and some at the Charlottenburg Opera and at Kroll's, besides oratorio and orchestra concerts galore.

As Arthur Lourie says in his book, Serge Koussevitzky and His Epoch, in a chapter devoted to the German capital: "In those days Berlin was beyond question the official centre of the music, not only of Europe, but of the world. It was the focus of the world's musical culture, attracting to itself all that was best and most valuable at the time. It was the source from which the musical streams flowed in all directions."

Koussevitzky himself, by the way, was a prominent figure in the musical life of the world's music centre during that period, first as double-bass virtuoso and later as conductor. I treasure highly the memory of those wonderful years in Berlin.

ARTHUR M. ABELL.

Toronto, Ont., Can., February 27, 1933.

Dear Variations:—

When I read, some weeks ago, that one of your readers was inquiring about Alexander Petschnikoff, the violinist, I did not volunteer any information, believing that you would receive this from closer quarters.

Mr. Petschnikoff is not dead, as you stated, but teaching in Berlin—has the class at the Stern'sches Konservatorium my husband had before we came to Canada, and which some decades ago, Sauret headed.

A young violinist from Halifax, N. S., was telling us not long ago of her studies with Petschnikoff. Great violinists seem to have a knack of getting premature obituary notices, as for instance, Hubay, who, as fresh as a daisy despite his seventy-odd years, had great writings in the death columns some years ago. But I wonder that the erudite Mr. Arthur Hartmann, who sent you the Petschnikoff death news, was mistaken, and I shall feel proud of being able to tell him of my better knowledge tomorrow, when we are dining with him.

By the way, I have been wanting to tell you of an incident I witnessed many years ago in Paris when Willy Burmester was billed to play for the first time with the Colonne Orchestra. He had chosen a Spohr concerto (the Gesang-scene, I believe, but my memory may fail me on the exact work). It was during those years when the students and a large part of the gallery and a few of the *parterre* audience protested against soloists. Burmester walked on the stage—his gait was ungainly, his hair was flame-colored. Violent hisses, cat-calls, latch-key and finger whistles received him, and did not stop, even when Colonne rapped with his baton. "A la porte," yelled by the few up in the god gallery who were not with the protesting majority in spirit, did not help this time as on previous occasions. The policemen were unable to stop the rioters; there were too many. Burmester, Colonne and the orchestra waited quite patiently five, ten minutes. Then with a shrug of his shoulders, Burmester walked back behind stage, followed by Colonne, who returned shortly after and made, in his usual thin little voice a most polite speech: "Je suis très confu, et M. Burmester est fort ényu, et se demande pourquoi on le reçoit ainsi"—to which one of the audience shouted: "Nous ne sommes pas venus pour entendres un concerto virtuose des plus assomenants; nous voulons entendre de la musique symphonique et de la bonne musique. Si M. Burmester veut jouer un concerto de Bach nous l'ecouterons." So Colonne went back and returned to say: "J'ai parlé avec M. Burmester, et il regrette ne pas pouvoir jouer un concerte de Bach n'ayant pas les parties d'orchestre ici, mais si vous voulez bien, quand il se sera calmé de son emotion, il vous jouera le Chaconne."

And to the satisfaction of all, the unassuming looking violinist returned and was cheered a little later.

It is really impossible to describe the extraordinary part the Paris audiences played in those days, rightly or wrongly. For there never was apathy at any of the Colonne or Lamoureux Sunday afternoon concerts around 1900. I sometimes wish one could resuscitate that lively coöperation, and that I could use my latch-key to effect on certain radio performances, for instance.

Yours sincerely,
NORA DREWETT DE KRESZ.

Welcome back, Alexander Petschnikoff.

Walter E. Koons, who conceived and is arranging the WJZ weekly broadcasts called, "Music Is My Hobby," has his dragnet out for all prominent persons not professional musicians, who play an instrument, compose, or sing. As soon as captured, they are pledged by Mr. Koons to appear before the microphone in order to encourage the amateur cultivation of the musical art. You will hear noted business men, financiers, lawyers, doctors, authors, sending their tonal talents over the air. At the present moment Mr. Koons is studying up on relativity before he takes his plea to Prof. Einstein whose hobby it is to play the violin—actually, not theoretically.

Mary Garden has a hobby too, as expressed to newspaper interviewers in New York last week. "I would like to manage an opera house in America," said Mary. Which opera house could she possibly mean? (This is writ with tongue in cheek.) The clever lady managed the Chicago Opera for a season or so, but did not succeed in staving off its final downfall.

It is amazing how many persons are on hand at this moment with open and covert bids to direct the destinies of the Metropolitan, which does not require a new manager, but is in desperate need of new funds.

And also, it is cause for wonder—or is it?—to note how many persons take advantage of the current plight of the Metropolitan, in order to gain newspaper publicity for themselves.

An optimist is B. O. M., with the postcard suggestion: "Through the jazzy clouds, the sunlight of good music seems to be filtering slowly but surely."

E. C., pessimist, ventures this: "I am convinced that some music is so 'highbrow' it is entirely bald."

The musical gift is fortunately one of the things the rich cannot buy to the exclusion of the needy.

If the old Biblical feat of casting bread upon the waters could be duplicated now, Manhattan Island's horde of unemployed musicians would be in a position to gather in plenty of the floury staff of life along the many waterfronts.

Statistics as to the percentage of musicians who have talent for composition would be interesting.

A musician with a faulty technic trying to project his inner musical sensibilities to his listeners, is one of the most trying of experiences for a concert audience.

Now we know what the modernistic composers have been circulating for a long time—musical scrip.

Well, at any rate, we conservative folks have our Goldmark (2), Goldbeck, Goldschmidt, Golde and the Goldberg Variations.

CONCERTDIRECTION
HERMANN WOLFF.

Donnerstag, den 1. November 1894,
Abends 7½ Uhr:
Im Saal der Singakademie

Erstes Concert
(Paganini-Abend)
des Violin-Virtuosen
Willy Burmester
mit dem
Philharmonischen Orchester
(Dirigent: Prof. **F. Mannstaedt.**)

PROGRAMM.

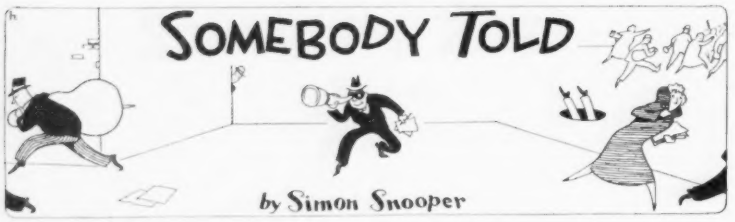
I. **Concert** D-dur . . . . . Allegro
II. **Nel cor piu non mi sento** . . . . . Thema mit Variationen für die Violine allein.
III. **Hexentänze** . . . . . Paganini.
IV. a) **Caprice No. 17** (Octaven-Etude) . .
b) **Caprice No. 13** (Terzen-Etude) . .
c) **Caprice No. 13** (B-dur) . . . . .

Während der Vorträge bleiben die Saalthüren geschlossen.

Eintrittskarten zu 5, 3, 2 und 1 Mk. sind in der Kgl. Hofmusikhandlung von **Ed. Bote & G. Bock**, Leipziger Str. 37, sowie Abends an der Kasse zu haben.

Donnerstag, den 8. November 1894, Abends 7½ Uhr:
Im Saale der Singakademie
II. Concert des Violin-Virtuosen **Willy Burmester**
mit dem Philharmonischen Orchester (Dirigent: Prof. Mannstaedt).
PROGRAMM: I. **Concert** von Tschaikowsky. II. **Concert No. 7** von Spohr.
III. **Faust-Fantasie** von Wieniawsky.

THE PAGANINI PROGRAM OF WILLY BURMESTER, given at his first Berlin concert in 1894



Darling readers, at last I am famous. For my scintillant style of journalism is being copied by a rival music sheet. In fact, you might even think I was that guy, The Railbird, in the February 25 issue of Musical America, from the way my words are being taken right out of my mouth, as it were. The story on M. A.'s first page is great, simply great—but so like my humble patter. Sweet papa, am I happy? To be emulated is marvelous. Such joy, such happiness, to be imitated.

* * *

While I was lunching with my best friend's wife at the Algonquin last week, Ivor Newton accompanied by Horace Johnson sat down at the table on the other side of the pillar. Unseen I overheard part of their conversation which went as follows:

"Well, Ivor, how was Havana? Did Supervia sing well and did they like her?" asked Horace.

"She was superb, Horace. They were simply overwhelmed by her graciousness, beauty, voice, scintillancy. . . ."

"Yes, yes, I know. They should like her. She's swell. Now, tell me, did anything exciting happen in Havana?"

"Something rather amusing, old bean. One night we went out to a night club, called Sans Souci. Conchita asked the head-waiter if he knew where we could hear some singer of Spanish songs, for she wanted to know what they sing locally, if you gather what I mean."

"Quite, quite," Horace murmured, growing more British with every intonation.

"But the man didn't know. Finally the chap returned with a journal in which was a picture in Spanish costume of Supervia. 'They tell me this lady sings well. I haven't heard her myself, but I expect she isn't so bad'."

"Most amusing, eh what?" said Horace. "But tell me, is Supervia always so vivacious? I should imagine that much talking would tire her vocal cords."

"Let me tell you about that. Once, on the train, I implored her to save her voice for the concert coming that night. 'Conchita,' I said, 'please be quiet today. You mustn't speak to anyone. You must save yourself for tonight.' 'Ah, yes,' she said, 'You are right. But if I do not speak there is no reason, *n'est-ce pas*, why you should not talk to me all day. Tell me, and why not, all the things you did in New York when I was not with you. Now that should be very *interessante*'."

* * *

In a Steinway Hall elevator the other day a lady got on dragging a white "mutt" dog. Imagine my embarrassment when she addressed the canine sternly, "Be quiet, Snooper."

* * *

During a Met. Wagnerian Ring performance the lady behind Grena Bennett's boy friend leaned forward and said to him, "Do you mind moving your head four inches to the left? You are obstructing my view of the stage." The gentleman complied, only to receive another admonition from the dowager who again said, "Oh, that's too far. You haven't done it right at all."

* * *

By the way, ever play poker with Harold Samuel? How he loves strawberry blondes. Ask him, as I agreed not to tell.

* * *

All's peaceful in the Elman menage. Helen and Mischa have reached a perfect understanding. Bridge once a week—*et voila*.

* * *

Marie Rappold came to this gay metropolis last week from her Catskill farm carrying a basket of fresh eggs for some city slicker, and also to take part in Gatti's anniversary blow-out. That evening she was royally welcomed by the gang at the Met, where she sang for so many years.

* * *

Jan Smeterlin never should have left his missus in Europe when we all need her so to run musical social *soirées*. Her absence leaves Mme. Paul Kochanski in complete possession of the tonal *haut monde*.

* * *

Oh where, oh where, Maggie Matzenauer, did you get that hat I saw you wearing on Fifty-seventh Street? The Gay Nineties are certainly with us again if the new straw sailors are that big.

* * *

I feel flattered because the attached news notice came to my department:

"Etude historique sur Les Premieres Influences françaises dans la vie musical aux Etats-Unis, publiée dans la revue Legion d'Honneur (New York), par Irving Schwerké, critique musical à la Chicago Tribune, Paris, et Delegue americain à l'Association de la Critique Dramatique et Musicale, Paris."

You folks don't know as much French as I do, so I'll translate for you literally:

"Study history sure the first influences French in the life musical at the United States, published in the review Legion of Honor (New York) by Irving Schwerké, critic musical at the Chicago Tribune, Paris, and delegate American to the association of the critic dramatic and musical, Paris."

* * *

I crept up just in time to get an earful of Mrs. Richard Crooks describing her emotions at Dick's Met. début, to Josie Vila, our jolly little staff member, the other day. Mildred said she was so nervous that she didn't know whether Dick did a good job or not, and when Dick asked her how she thought it went, she exclaimed, "Oh, dear, I don't know. I only wish I had been someone else's wife applauding you."

* * *

A friend of mine asked Rudy Laubenthal to cash a check during the bank holiday. "Sorry, old chap, all the gold I've got is in my gold-fish."

* * *

There's a lot of good stuff that Leonard drops along the way and doesn't put in his Variations. I was smoking my cigarette in the Carnegie Hall lounge, with my ears stuck out—I'm always late at concerts—when the editor walked over to Bob Simon while the loud speaker from the hall registered Mozart's *Eine Kleine Nachtmusik*, and said: "Why aren't you inside, listening to Mozart's *Eine Kleine Nachttopf Musik?*" If the words were English, I couldn't print 'em and get by the office censors. (Get out your German dictionary.)

* * *

Carola Goya, dark-eyed houri of the Spanish dancing art, had a lovely tea party given for her by Mr. and Mrs. Alberto Jonás at their studio, and any number of noted folks in all the arts were there to pay well deserved compliments to Carola. I snooped a plain gold band ring on her hand—and I still don't know whether she is married or not. One hates to ask such questions nowadays.

* * *

La Sonnambula, last Monday, was a good opera for that day, when all the banks were asleep. . . . That's not my joke. I heard it in the lobby of the Met., from a guy who looked as if he could eat a couple of bank presidents for breakfast and cry for more.

* * *

Do you read Bob Simon's music reviews in The New Yorker? He says much in little and says it darned snappy. Some of those marathon critics on the dailies ought to take lessons from Bob and his bobbed articles. (That's a fair nifty, ain't it?)

IMPRESSIONISMS
By Haile Hendrix

GIULIO GATTI-CASAZZA

Foreign News in Brief

Wagner Concert in the Villa Wesendonk

ZURICH.—A peculiarly intimate and personal atmosphere invested the Wagner commemoration in Zurich, where the composer, as a political refugee, found a haven of rest and the source of new inspiration. It is natural, therefore, that the chief item of interest in the festival program was the performance at the Villa Wesendonk, before a small, invited audience, of Wagner's five poems, written to words by his erstwhile hostess, Mathilde Wesendonk. The rest of the festival consisted of an excellent performance of Tristan and Isolde, an orchestral concert, and a lecture on Wagner and Zurich, followed by a vocal concert. The performances were all well patronized by an enthusiastic public. J. K.

Barbirolli Receives Ovation in Scotland

EDINBURGH.—After the final performance of the Scottish Orchestra, an audience of 3,000 gave the conductor, John Barbirolli, an ovation which was for Scotland something out of the ordinary. After minutes of tumultuous applause, the audience with one accord stood up and sang the Scottish traditional air Will Ye No Come Back Again? Barbirolli, as guest conductor, has had such an outstanding success that he was invited to return next year and conduct the full season of the Scottish Orchestra. M. M.

Moriz Rosenthal Indefatigable

COPENHAGEN.—Moriz Rosenthal has given two recitals in Copenhagen to sold-out houses, and a third has been announced for March 11. The eminent pianist's current Scandinavian tour embraces eighteen concerts in all. L.

Vienna Price Reductions

VIENNA.—To ensure greater variety in the operatic programs here, Erwin Kerber, director of the Salzburg Festivals, has been made counsellor at the Vienna State Opera. An extensive publicity campaign is being planned and prices are to be further drastically reduced. The tendency to keep entrance fees as low as possible prevails. The series of ten subscription concerts arranged by the Society of the Friends of Music in conjunction with the Austrian Broadcasting Company, is being given at prices ranging from 4 Austrian schillings to 80 Groschen. Erich Kleiber, Robert Heger and Hermann Scherchen are among the conductors of this series, and the soloists include Wilhelm Bachaus, Ignaz Friedman and Gaspar Cassado. A. R.

Respighi and Butting Members of Berlin Academy

BERLIN.—The Academy of Arts in Berlin has recently elected Ottorino Respighi (of Rome) and Max Butting (of Berlin) to membership. T.

Sittard Succeeds Rüdel in Berlin

BERLIN.—Hugo Rüdel, known for his fine work as conductor of the Berlin State Opera and Cathedral choruses, has been succeeded by Alfred Sittard, conductor of the St. Michael's Church chorus in Hamburg. T.

From Our Readers

A Boost for Bruckner

To the Musical Courier:

I have heard few performances of the Bruckner symphonies—the eighth four or five times and the third only a couple of times—but I must say that next to the Brahms symphonies they were the most beautiful and uplifting music I had ever heard. I am sorry people do not seem to like them. I would go much further to hear any Bruckner symphony than any Beethoven—and I was brought up on Beethoven. I have heard some of the symphonies of Tschaikowsky "cut" here and there by major orchestras, but the cutting did not appeal to me. I have heard performances of Wagner operas in which great reams of the scores seem to have been "cut." But much rather would I listen to all of the wondrous music of these masters than to have one note eliminated for the sake of some person or persons who did not agree that every note by the composer was vital to a performance. Perhaps, if I had the opportunity of hearing Bruckner symphonies as many times as I have heard those of Beethoven, Brahms and Tschaikowsky I would get tired of them. I don't know, but I wish I might make the trial.

Sincerely yours,
OSCAR H. HAWLEY.

P.S.—If the public looks upon opera as a form of entertainment (as one of your editorial writers suggests), then it deserves to die for them. People who attend opera for entertainment should be barred from the performances. If the Metropolitan Opera dies, it will be a lasting disgrace to the wealthy citizens of the metropolis.

Schang Columns Commended

Birmingham, Ala., February 28, 1933.

To the Musical Courier:

Please let me offer you my felicitations upon the happy idea you have inaugurated in your excellent Musical Courier, by having my good friend Mr. F. C. Schang write a most interesting series of stories on Concert Promotion.

Mr. Schang has done a splendid piece of work and, having been in the concert game for fourteen years and also the newspaper game, I appreciate his efforts from both standpoints.

Mr. Schang's stories are well written and of practical import, and I am sure there are many concert managers besides myself who have enjoyed his stories and profited by them.

Congratulations to the splendid Musical Courier and to Mr. Schang, the author of the stories, and with best wishes for your continued success, I am

Sincerely,
MRS. ORLINE A. SHIPMAN.
(Dolly Dalrymple), Feature Writer for the Birmingham News-Age-Herald.

OBITUARY

Paul Ertel

BERLIN.—Paul Ertel, Berlin composer and music critic, died of pneumonia at the age of sixty-eight. For years the chief critic of the Lokal-Anzeiger, he was also a composer of considerable activity and standing, his works including several tone poems which were frequently performed (and by such conductors as Strauss, Weingartner and Nikisch), a symphony, two operas, two string quartets, piano music and songs. T.

Robert Radford

LONDON.—Robert Radford, leading basso at Covent Garden for more than twenty-five years, and professor of singing at the Royal Academy of Music since 1928, died on March 1. He was sixty years old. Mr. Radford, besides his Covent Garden affiliation, had sung with the Royal Opera and the Beecham Opera Company in concert, and at all the major choral festivals in the country since 1906. M.

Van Veachton Rogers

PROVIDENCE, R. I.—Van Veachton Rogers, prominent American harpist, died here on March 2 at the age of sixty-eight. Since 1918, when he suffered an accident to his hip, Mr. Rogers had been forced into retirement from concert work, although he maintained teaching affiliations. He was a friend of Victor Herbert and had appeared with Walter Damrosch, Tschaikowsky, Anton Seidl, Nordica, Ysaye and Schumann-Heink.

Charles Frederic Bornhaupt

STAMFORD, CONN.—Charles Frederic Bornhaupt, artists' manager, died at his home here on March 1. Mr. Bornhaupt, a native of Russia, was educated in Brussels, Belgium. He came to the United States in 1900 and became an American citizen. He had managed Sarah Bernhardt, Ruth St. Denis, La Argentina and others, and was connected with Ringling Bros., Ziegfeld, Keith-Albee and others. He had offices in New York, Brussels, London, Paris and Berlin. His widow, the former Florence Stricker, survives.

Frank E. Hopkins

JAMAICA, N. Y.—Frank E. Hopkins, for twenty-five years organist and choirmaster at Grace Episcopal Church here, and a composer of sacred music, died in Topeka, Kans., on February 26. Mr. Hopkins was born in Vermont in 1863. He had lived in Jamaica for the past forty years. He was a printer of *de luxe* and special editions and supplied several wealthy book-lovers. During his service at Grace Church, Mr. Hopkins composed much of the music for special occasions and rewrote the settings for many of the hymns. Surviving are his widow and a daughter. J.

Dr. Walter Heaton

READING, PA.—Dr. Walter Heaton, organist and composer, died here on March 5 in his sixty-second year. For the last three years he had been organist at the Trinity Episcopal Church in New Orleans. Dr. Heaton was a native of Manchester, England, and was educated at the King Edward VI School in Macclesfield and Victoria University. He had been solo pianist at the Manchester City Hall in 1885 and solo organist at the Bolton Town Hall, England, in 1886. A fellow of the Royal College of Organists, and a composer, Dr. Heaton was also known as a pianist and vocal teacher. He leaves a wife and son.

Miscellaneous Concerts and Musicales

Music-Drama-Dance Club Presents Afternoon Program

The February 18 musicale of the Music-Drama-Dance Club (Julia Seargeant Chase Decker, founder-president) at the Hotel McAlpin, New York, brought six artists from the New York School of Music and Arts (Ralfe Leech Sterner, president). Soren Nessen, pianist, produced notable effect with his playing of Chopin's Fantasia-Impromptu. Dorothy Carter, soprano, sang Micaela's air from Carmen with ingratiating style. Luther Sander, violinist, scored with Wieniawski's Russian Airs and shorter pieces. Matilda Amy, soprano, won liberal applause in the aria from Roberto (Meyerbeer) and a Spanish song. Frederick Kochler sang tenor solos, including I Love Life (Mana-Zucca), winning enthusiasm. The overture to Tancredi (Rossini) was performed as a piano trio, Harriet A. Smith playing the primo part with facility, Soren Nessen the bass, and their instructor the middle portion. Mrs. Harry Prutting, first vice-president, was chairman, in the unavoidable absence of the president, introducing as honor guests, Mmes. Charles A. Robinson, Leslie, Gantt, and Lieut. H. G. Dunn, all of whom gave short talks. F. W. R.

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Nicholas Mavrikes and Marian Marita Heard

A concert given by Nicholas Mavrikes, violinist, and Marian Marita, soprano, for the benefit of the Young Folks' League for Aid to Hebrew Infants, was given at the Essex House, New York, on February 19. Mr. Mavrikes, a youth in his teens, disclosed talent and exceptional technical mastery of his instrument in two movements of Wieniawski's D minor concerto (with a difficult and interesting cadenza written for him by H. Kononovotch, his teacher), numbers by Lalo, Paganini, Sarasate, Locatelli, Rimsky-Korsakoff and Vecsey, and Delibes' Pizzicatto from Sylvia. All of these were calculated to show his capabilities. He also manages to produce a luscious tone from the Guarnerius which he uses. Miss Marita was heard in the Charmant Oiseau aria from La Perle du Brasil, Verdi's Caro Nome and numbers by Delibes, Novello, Watts and others. In this diversified list she revealed a voice of wide range and flexibility, and a comprehending use of style, in which the texts were clearly articulated. Sarah Spiller and Miriam Lisshauer gave satisfactory accompaniments. The listeners were many and enthusiastic in their applause. B.

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Concert at New York School of Music

Alice Stewart, contralto, sang My Heart At Thy Sweet Voice (Saint-Saëns) at her debut appearance at the New York School of Music and Arts (Ralfe Leech Sterner, president) on February 16. She has a charming personality coupled with a rich voice; her high tones were especially effective. Mabel Palange, pianist, played two Schumann excerpts with rhythmical vigor and good taste, showing talent. Soren Nessen, pianist, was warmly applauded for his performance of Debussy's two Arabesques, and a vocal trio, The Mither Heart (Stickles), sung by Misses Amy, Carter and Stewart was enjoyed. F. W. R.

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A. G. O. Holds Public Service

Harold V. Milligan arranged and carried out the February 21 public service of the American Guild of Organists at Riverside Church, New York. Many prominent organists were in the processional and the choir of fifty voices was heard in anthems by Darke, Gale and Davies. The solo quartet consists of sopranos, Alice Perkins, Milo Miloradovich; tenors, Dan Gridley, Clifton Swanson; contraltos, Dorothea Flexer, Delphine March; basses, Herbert Gould, Eugene Frey. Chanting of the Lord's Prayer, the responses by the choir in the litany and the address by Dr. Fosdick, were features of the service. Dr. Erskine will address the Guild at the Beethoven Association rooms, New York, March 27, followed by Mrs. Clarence Dickinson in April.

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Emma Schafer in Recital

Audiphones were attached to the seats for the recital given February 14 at the New York League for the Hard of Hearing, Grand Central Palace, New York. Emma Schafer, solo-contralto at Middle Dutch Collegiate Church, New York, artist-pupil of Sarah Peck More, gave the fourth entertainment of a series of seven on this day, demonstrating a voice of expressive quality allied with musical spirit. Her program contained four groups, featuring such standard works as Slumber, Beloved and Willst Du Mein Herz (Bach); Fairy Love Song (Willeby) and Ah, That It Were So (Bridge), Vergebliches Ständchen (Brahms) and a closing set of four songs, by Brake, Purcell, Newton and MacFarren. Mrs. More was at the piano. F. W. R.

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American Academy Dramatic Matinees

Reneice Buck impersonated Nan Hardwick in Masefield's Tragedy of Nan, and showed excellent stage-talent, at the February 17 matinee of the American Academy, Lyceum Theatre. Three other parts were taken by Edith Tachna, Gail Henshaw and Charles Lender. In Nice People, a comedy by Rachel Crothers, Maureen McManus (New York) played her part convincingly. Edith Pritchard (Glen Ridge, N. J.) and Tilden Davis (Crewe, Va.) acted the Aunt and Father well. Ilya Zorn (New York) was Hallie Livingston, and made the character appropriately feline. Others concerned in the play were Lois Kirk, Ralph Shipman, John Swan, Ronald Brogan, James Backus and Raymond Wolber, who hail from such distant states as Ohio and Minnesota.

The February 24 matinee was witnessed by a crowded house, two offerings providing interest. Windows (Galsworthy), with an attractive, appropriate setting, was nicely performed by (in order of merit) James Backus, Ilya Zorn, Clyde Turner, Helen Thomas, Gloria Gill, Stanley Gorham and Nancy Dillon. Holiday, comedy by Philip Barry, was delightfully given, each player doing full justice to the allotted character. Outstanding were Julia Bruner, Garson Kanin, Nancy Barnwell, Martin Gabel, Raymond Wolber and Ralph Shipman. The following filled smaller roles: Alice Conried, Clyde Turner, Paul Ames, Joan Harding, John Bryard and Virginia Warren. A full and appreciative house heard and applauded with zest. F. W. R.

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Wagner Commemoration Festival

The United Singers of New York (P. H. Boegermann, conductor), the Wagner Music Society (Dr. Ernst Knoch directing) and Elisabeth Rethberg, soprano, were associated in a Wagner commemoration concert at Mecca Temple, New York, February 27. A large audience listened to such orchestral offerings as the overture to Rienzi, the Vorspiele to Die Meistersinger and to Lohengrin, and Siegfried's Funeral March, led with fire and spontaneous impulse by Dr. Knoch, who made everything sound its fullest effect. Excellent tonal quality was produced by the women's chorus, singing the Bridal Chorus with artistic results. The men were likewise efficient in the Sailors' Chorus, and the combined singers did themselves credit with the Pilgrims' Chorus and the March, attaining fine climaxes. Mme. Rethberg received a heart-warming entrance reception, delivering both Elsa's Dream and Dich, Theure Halle, with the beauty of voice and poise for which she is noted. Presentation of flowers, and a standing tribute by all on the stage, rewarded the performer.

Baron von Prittwitz und Gaffron, German Ambassador, paid a deeply felt tribute to Wagner's memory, in German, and Dr. Baruch was similarly heard, speaking both in English and German. F. W. R.

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Chamber Concert at Community Center Conservatory

The Philharmonic-Symphony Scholarship Quartet were heard at the Community Center Conservatory of Music, New York, on February 27, in the first of a series of three chamber music concerts to be given there. The other two events are scheduled for March 13, when a faculty ensemble will play, and March 25, when the League of Composers Quartet is to be heard. The first program listed works of Beethoven, Brahms and Schubert. The quartet, whose members are Joseph Reilich, Ralph Hersch, David Dawson and Martin Teicholtz, were assisted by Ariel Rubstein, pianist, in the Schubert number (Mr. Rubstein is the director of the conservatory). The ensemble has, besides commendable unity, a warm, pliant tone and considerable interpretative skill. Mr. Rubstein's brilliant pianism enhanced the quintet, which was given a sensitive and artistically conceived performance. The audience was warmly applausive. M. L. S.

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Opera Repertoire Company Gives Two Operas

Stefanie Gloeckner, managing director of the New York Opera Repertoire Company, presented The Ghost of Brittany (Wekerlin) and The Picture of Manon (Massenet), in English, for an audience of distinguished social aspect at the Barbizon-Plaza Hotel, New York, February 25. The Ghost brought a cast of four—Mabel Zoeckler, Garcia Fosta, James Montgomery and Harrison Christian, who gave a unified performance of the inane work. The Picture of Manon showed Charlotte Simons as a singer of brilliant voice; Mr. Christian was an expressive Chevalier; Mr. Montgomery's tenor voice and high A's rang true; and Patrick Henry was an excellent Tiberge. Conductor Henry Elkan showed a firm hand, and thorough knowledge of both works. F. W. R.

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Associated Artists Offer Aida

A season of grand opera given by Associated Artists, which promises weekly change of bill, opened on February 25 at the Broadway Theatre, New York, with a performance of Verdi's Aida. Della Samoiloff was in the title role; Grace Angelau, Amneris; Giuseppe Radaelli, Rhadames; and the cast was completed by Luigi Dalle Molle (the King), Carlo Ferretti (Amonasro), Arturo Imparato (Ramfis), Lodovico Oliviero (the Messenger), and Lucy Monroe (the Priestess). Mme. Samoiloff gave a characterization of dramatic and musical excellence, and Miss Angelau was a poignant and opulent-voiced Amneris. Both won warm applause for the vocal and histrionic aspects of their portrayals. Mr. Radaelli sang the part of the Egyptian hero with good tone and feeling, and the music of the Priestess was effectively presented by Miss Monroe. Anna Naila and ballet supplied the dance interludes. The conductor was Eugene Plotnikoff. The house was well filled with an appreciative audience. An alternating cast was announced for the rest of the week, with Maria Marcia Mikita as Aida, Irene Elliott (Amneris), Pasquale Ferrara (Rhadames), Rocco Pandiscio (Amonasro), Ispartero Palazzi (Ramfis), and the rest as originally billed. M. L. S.

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Viola Steimann and Jeannette Wiedman in Program

Viola Steimann, soprano, assisted by Jeannette Wiedman, pianist, was heard in recital at The Barbizon, New York, on February 26. The singer is an artist-pupil of Hildegarde Hoffman Huss, and the pianist of Henry Holden Huss. Miss Steimann sang numbers by Arne, Haydn and Mozart, the Non so Piu from Mozart's Marriage of Figaro, Lieder by Marx and Strauss, a Puccini aria, songs by Weaver, Curran and Horsman, and Mr. Huss' While Larks with Little Wing. She has a voice of purity and beguiling quality, controlled without apparent effort. Her interpretations are stamped with genuine feeling, coupled with artistic restraint. Miss Wiedman's piano talents were displayed in Chopin's impromptu, C sharp minor, Debussy's Clair de Lune, and two compositions of Mr. Huss, a valse in A, op. 20, and Joy of Autumn. She has a full, even tone, capable of power or delicacy. Both artists were heartily applauded, with especial enthusiasm for the Huss music. M. L. S.

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New York Matinee Musicale

The New York Matinee Musicale's concert of February 26 at the Hotel Astor, New York, was attended by the presidents of many prominent New York clubs. Carroll Ault, baritone, with Gladys Longene at the piano, gave musicianly performance to a group of songs, and Frances Sebel, soprano, was also a worthy exponent of the vocal art. Helen E. Vogel, violinist, had as accompanist Rosalie Hellen Klein, founder-president of the New York Matinee Musicale. Although the club is now in its ninth season this was the first time that Mrs. Klein had appeared as pianist, and she and Miss Vogel were rewarded with cordial and well-merited applause. Gertrude Hopkins scored in four harp solos, and Richard E. Parks, with Minabel Hunt at the piano, gave an effective reading of Poe's The Raven. The final number was Dubois' Fantaisie for harp, violin, flute, cello and piano, played by Miss Hopkins, Miss Vogel, G. V. Garrahan, Mary Gray Harris and Bertha Van den Berg. M. L. S.

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Gunther Ramin Gives Organ Recital

Gunther Ramin, Leipsic organist, who has been touring the United States, was heard February 26 at Holy Trinity Lutheran Church, New York. He provided a program of four Bach numbers, closing with Roger's Benedictus, and his fantasia on How Brightly Shines. The real essence of the Bach music, with its imposing symphonic periods, classic forms and rich harmony, is heard in the Ramin playing. His all-embracing technic scintillated in the Reger pieces. The large audience which left standing-room only, showed the interest of the public. Prof. Ramin returned to Europe, March 1. He plans another American tour. F. W. R.

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Huntington-Lowrey Collaboration

Lois Huntington, violinist and Robert Lowrey, pianist, collaborated in a recital at Columbia University, New York, February 27, playing works by Haydn, Cadman and Sjögren. There was an appreciative and applausive audience, who seemed to find most enjoyment in the melodious, well constructed sonata by Cadman. F. W. R.

CONCERT PROMOTION

The Four-Page Circular—Various Schemes for Distribution

By F. C. SCHANG

AT THE close of last week's article, six categories of printed matter in general use by concert managers were listed as follows: (a) pamphlets; (b) circular or folder; (c) herald; (d) card; (e) form letters; (f) order blanks. Of these the circular or folder is most important.

F. C. SCHANG

It is a well-established custom of the concert business that an attraction supplies its own advertising material and sends same properly dated to the local manager. Of the material commonly supplied, the circular or folder is the only piece of matter suited for direct advertising. Since the local manager receives these circulars without charge and properly imprinted, for purposes of economy he naturally centers his mailing campaign on this piece of material, for all other forms of mailing matter he is obliged to print at his own expense.

The circular or folder is usually a four-page affair, six inches wide and nine inches high, or slightly larger. How well it is printed and on what quality paper, and whether in one or two colors, is dependent upon the amount of money the artist is willing or able to invest in this particular item. An efficient circular will carry an engraving of the artist on its cover page, preferably a portrait subject revealing the artist as the audience may expect to see him or her on the concert platform. The name of the artist is printed in display type with descriptive lines stating whether the artist is a vocalist or instrumentalist or some other characterizing phrase. On pages 2 and 3 of the folder will be printed a short biography of the artist, a record of achievements in the musical world, criticisms given by leading critics in a number of cities. In some cases the fourth page of the circular may be reserved for an advertisement of a phonograph or piano company, but if not, more notices are printed on the fourth page. If the artist is a vocalist appearing in a leading opera company, the center pages may be embellished with pictures of him in leading roles. If the artist's library of news photographs contains pictures of interest, one or two of these may be reproduced with effect.

Circulars of this sort are supplied by the artist's management to the local manager in quantities from 500 up, dependent on the size of the town, and they are usually supplied generously in large cities up to an amount of 5,000. A number of years ago, in the days of the supremacy of the phonograph, the phonograph companies made a point of supplying these circulars gratis to artists in exchange for the privilege of listing the records of said artists on the fourth page. In those happy days, when large concert receipts were the rule, such circulars were supplied in large numbers without exception. Nowadays, when the circulars are printed at the artist's expense, the amount allotted to each city is restricted and based on the capacity of the hall in which the artist is to appear.

Now, before deciding how many circulars he can use to advantage, the concert manager should make a habit of writing the artist's manager in advance to secure a copy of this folder. A short examination of same will enable him to decide whether this piece of paper is worthy of a three-cent stamp and worthy of sending to his entire mailing list. If the circular is one of quality, attractively printed in two colors on good paper, with handsome illustrations, it may be worthy of three cents. If it is of mediocre quality but nevertheless effective, the manager may decide to mail it under one and a half cent postage in an unsealed envelope. If the paper is of light weight, he may decide to couple it with another circular. Or, he may decide either by reason of the poor quality of the circular or by reason of a limited budget that he cannot afford the cost of envelopes, addressing and postage, but will seek other means of distribution less costly.

Such means of distribution are many and limited only by the influence and ingenuity of the manager. Some of the most common means of free distribution which have been actually brought into use in various cities in the past are the following:

(a) Insert in programs of amusement events. If the hall in which the concert is taking place has events of importance scheduled directly prior to the date of the concert, oftentimes the privilege of distributing

(Continued on page 26)

Myra Hess Plays Brahms Work with the Cincinnati Orchestra

Symphonic Arrangement of Godowsky's Java Suite Given Première

CINCINNATI, O.—Myra Hess again demonstrated her astounding musicianship and personality when she was soloist under Eugene Goossens' baton at the thirteenth pair of concerts of the Cincinnati Symphony Orchestra, playing the Brahms concerto No. 1, in D minor, op. 15. Her interpretation and artistry were flawless; her performance the Brahms devotees found an acme of perfection.

The world première of Godowsky's Java Suite, orchestrated by Michael Press who attended the performance, was the novelty of the program. Charming, interesting, colorful and novel, this composition held the attention and won the approbation of the audience.

In commemoration of the fiftieth anniversary of Wagner's death, the program concluded with Siegfried's Funeral March and Entry of the Gods into Walhalla. The voice of Donner, off-stage was uttered by David Lazarus.

The illness of Mr. Goossens is depriving Cincinnati of his splendid musicianship. In the meantime Vladimir Bakaleinikoff, assistant conductor, directed the pair of concerts at which Georges Enesco scored as violin virtuoso, composer and conductor. He played the concerto for violin and orchestra (Mozart) No. 7, D-major (K. V. 218) with limpid tone, clarity and masterful musicianship, eliciting tumultuous applause from the audience and orchestra. His Roumanian Rhapsody No. 2, won an ovation for this gifted artist. Bakaleinikoff and the orchestra scored in the Scriabin Poem of Ecstasy, op. 54, which brought the program to a fine climax.

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, is to be guest leader for the fifteenth pair of concerts at which Walter Gieseking pianist, will be soloist.

The incomparable Lotte Lehmann was presented by the Matinee Musicale Club in a recital of Brahms, Schubert, Schumann and Strauss Lieder. She brought to the program a rich voice of great range, a depth of feeling and an understanding of the music that gave intense pleasure. She was generous with encores.

The Conservatory Opera Department (Alexander von Kreisler, conductor), presented a charming production of Don Pasquale (Donizetti) in which the principal parts were taken by Nadelle Schuping, David Lazarus, Thomas Insco, Hubert Kockritz, and William Eschenbaugh, in the first cast, and Frances Delo, Ellis Frakes, The dore Valentine, Frank Zwygart and Herbert Swanson, in the Saturday cast.

John Quincy Bass, teacher at the Cincinnati College of Music, gave an interesting program of Bach, Mendelssohn, Chopin, Rachmaninoff and Ravel compositions.

A Beethoven-Brahms evening was presented by faculty members of the Cincinnati Conservatory of Music, under the direction of Herbert Witherspoon. Karl Kirksmith, Karol Liszniewski, Ruth Townsend Petrovic, May Estel Forbes and Robert Perutz were the soloists. M.D.

Juilliard Fund Aids Opera

(Continued from page 5)

Juilliard is not responsible for any of the vacant property in Manhattan.

"The myth that Mr. Juilliard left an emergency fund on which the Metropolitan was entitled to draw, first appeared in print, so far as I know, in an article by Olin Downes in the New York Times for May 22 last. Mr. Downes said, 'The days of the Maecenases and of gifts of millions to opera companies are flown. Augustus Juilliard planned otherwise, when he left his millions to be employed as a musical foundation, but *the part of the funds which he intended for the Metropolitan in a possible time of need* have gone into bricks and mortar, and they are not available.'

"The plain meaning of these words is that the foundation neglected its trust and diverted to improper uses part of Mr. Juilliard's money. I asked Mr. Ochs for an opportunity to answer this charge, and my reply appeared in the New York Times for June 12.

"In conversation with Ernest Hutcheson and me, Mr. Downes offered the somewhat original argument that he was absolved from all responsibility in making that charge, because at the time that he made it he had not read Mr. Juilliard's will. He said he had got the idea from Otto Kahn. I wrote Mr. Kahn, asking why he had made such a charge. He replied that he had never made it, that he always understood Mr. Juilliard's warm interest in the Metropolitan, and he had never criticized the way in which the foundation had executed its trust. I then asked Mr. Downes whether he didn't think it best to retract his statement. He wrote me that he did not owe the Juilliard the slightest apology.

"When I answered Mr. Downes' charge, I took occasion to speak of certain differences between the practices at the Metropolitan and Mr. Juilliard's ideals for American opera, as I understood them. For over half a year we had been discussing informally the problem of the Metropolitan at each monthly meeting of the Juilliard directors. I hoped from the first that if the Juilliard was to save the Metropolitan, the Metropolitan would cease to be a foreign opera house, would take a more cordial attitude towards American composers and singers, and would bring down its salaries.

"When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the committee to raise $300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

CONDITIONS OF GIFT

"At a meeting of the foundation, February 28, we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift.

"1. To enable the Metropolitan to give further encouragement to American singers and composers, according to Mr. Juilliard's wish.

"2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.

"3. To enable the Metropolitan to serve a large audience, by a supplementary season of *opéra comique*, or by other supplementary programs.

"4. To enable the Metropolitan to introduce modern stage methods.

"5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

"At this meeting Mr. Bliss told us that Mr. Sullivan's letter, as yet unpublished, had been brought to his attention, and that he had seen Mr. Sullivan and Mr. Downes personally, and had explained to them why the letter should not be published.

"Mr. Sullivan speaks of the high salaries paid to teachers at the Juilliard School. The average salary is well under $10,000 for a school season of eight months. What the salaries at the Metropolitan are I do not know.

"The artist-teachers at the Juilliard School have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the school.

"I hope the Juilliard Foundation will put through its plans for the Metropolitan, in spite of Mr. Downes and Mr. Sullivan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the foundation or the school."

JOHN ERSKINE.

As we go to press, the contributions received toward the maintenance of the Metropolitan Opera have reached $125,000, and public response from all over the nation, and even from some Canadian members of the opera's radio audience, continues satisfactory. No time limit for donations has been set.

Cravath and Johnson Honor Gatti

Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association, and Edward Johnson, representing the staff, the artists and the entire personnel of the organization, made speeches in honor of Giulio Gatti-Casazza at the Surprise Party, held at the Metropolitan Opera House on February 26, to celebrate the director-general's twenty-fifth year of office. Mr. Cravath said:

"We are here tonight to honor a man we hold in admiration and affection. Among his virtues not the least is his modesty. You can see him sitting in the rear of his box in the second tier. Even Miss Bori could not get him to agree to come down for a bow.

"Mr. Gatti-Casazza began his career here when the Metropolitan's fortunes were at a low ebb. He accomplished the amazing feat of making opera self-supporting, until the depression—when nothing is self-supporting.

"It would not be seemly for me to discuss the present position of the Metropolitan. You know it as well as I do. That position is the result of the genius of our general manager. For Mr. Gatti-Casazza's capacity as an administrator of opera is nothing short of genius. The people of New York and the opera audience of the radio have never thoroughly appreciated his genius. His name will go down as one of the significant contributors to the culture of America."

Mr. Johnson's address was similar in content:

"It is our desire to honor publicly, before this representative audience, the man, who for twenty-five years has so expertly guided the destiny of this theatre—to honor him, who, by his skill, his wise counsel, his farsightedness and unerring judgment, has brought the Metropolitan to the foremost place among the great lyric theatres of the world. It is also our desire to offer him our homage, our loyalty and our deep affection, for his untiring efforts, for his integrity and sincerity, and for his spirit of justice in whatsoever situation. To honor him justly recognized as the world's most able operatic administrator. To honor the man so justly recognized as our director and friend, Mr. Giulio Gatti-Casazza.

"In his quarter century of achievement Mr. Gatti has presented to the New York public, 170 different productions by composers of various nationalities—fourteen of which were of American origin. He has introduced to this country the most famous European conductors and singers, and has engaged and encouraged the many able American artists, who at the present time constitute a large part of the company.

"In a word, he has made the Metropolitan an international institution, and it is incredible that this institution, with its long past and all that it stands for in the public mind, should give way in this moment to a passing emergency, of whatever serious nature.

"In this crisis, let us unite, and by kind words and generous deeds, demonstrate our gratitude and appreciation of the man, who through twenty-five years has labored consistently and patiently to rear in this country, a monument of which not only New York, but every American citizen may well be proud."

9,000 Hear Concert at Metropolitan Museum

A fifteenth season of March symphony concerts under David Mannes at the Metropolitan Museum of Art, New York, began on March 5. The first program, heard by an audience of 9,000, included Goldmark's overture, In Springtime, Dvořák's New World Symphony, Persian Dances from Khowantchina by Moussorgsky, the theme and variations from the A major quartet of Beethoven, intermezzo from Goyescas by Granados, prelude and love death from Wagner's Tristan and Isolde. For this concert the museum provided amplifiers and chairs in five wings of the building, including the painting galleries, the armor room and the Roman garden, making seating accommodations for about 700 more people than formerly. Symphonies for the remaining concerts include Mozart's in G minor, Schubert's in C, and Beethoven's eighth.

V. M.

Richard McClanahan Presents Jean Buchanan

Pupils and friends of Richard McClanahan will gather at his New York studio this evening (March 11) to hear a clavichord recital by Mrs. Jean Buchanan. Mrs. Buchanan will explain the treatment of the instrumental music of the old masters. Final term recitals by Mr. McClanahan's classes will occur on March 19.

Orchestras Feature Horowitz

Vladimir Horowitz will make his last two New York appearances this season at Carnegie Hall on March 29 and April 23. On the former date he is giving a final recital, with the first half of the program devoted to Bach, Haydn, Schumann and Brahms, the second to Chopin. April 23, Mr. Horowitz plays the Beethoven "Emperor" concerto under Toscanini at the closing concert of the New York Philharmonic's season. Other orchestras which have engaged Horowitz for the remainder of the season are the Minneapolis Symphony, March 10, and the Chicago Symphony, April 11, 13 and 14. These Chicago appearances bring the total of concerts which the Russian pianist has played there during his six consecutive American tours to twenty-five engagements, fourteen of them as soloist with the orchestra.

LEADS NEW ORCHESTRA

DORSEY WHITTINGTON,
conductor of the recently organized Birmingham (Ala.) Civic Symphony Orchestra. Mr. Whittington, who is director of the Birmingham Conservatory of Music, is a prominent figure in the music life of the southern city.

Damrosch and Zimbalist for Musical Art Quartet Concert

Walter Damrosch and Efrem Zimbalist will make guest appearances with the Musical Art Quartet at their final New York concert of the season in Town Hall, March 21. They are to participate in a performance of Bach's concerto in D minor, with the quartet augmented by an orchestra of fifteen additional musicians. Damrosch is to conduct and Zimbalist, together with Sascha Jacobsen, first violinist of the quartet, will play the violin solo portions of the concerto. Other numbers on the program are Brahms' quartet in C minor and Beethoven's quartet in G.

Marguerite Trelawny, Radio Artist and Accompanist

Marguerite Sterling Trelawny has been Gertrude Arnold's only accompanist for several years, and the two have appeared both in recital on tour and on the radio over WSAI and WLW in Cincinnati, O. Mrs. Trelawny was on the staff of the former station for two years, playing piano solos and accompaniments. She has had extensive experience in both the concert and radio fields, and for some time was studio accompanist for Minnie Tracey, vocal teacher of Cincinnati. Mrs. Trelawny is now a resident of Queens Village, N. Y.

Onegin, Tokatyan, Van Hoogstraten Sail

The SS. Paris, leaving New York on March 4, carried Sigrid Onegin, contralto and her husband, Dr. Fritz Penzoldt; Armand Tokatyan, tenor of the Metropolitan Opera Company; and Willem van Hoogstraten, conductor of the Portland (Ore.) Symphony Orchestra.

Lund's Tales of Hoffmann

The Charlotte Lund Opera Company is giving a performance of The Tales of Hoffmann at the Shakespeare Theatre, New York, on Saturday morning, March 11. The cast includes: Kurtis Brownell, Berenice Allairé, Mollie Taylor, Ethel Bennett, Arthur Van Haelst and Marion Cox, assisted by the Aleta Doré Ballet.

Music Notes From Coast to Coast

DENVER, COLO.—The fourth concert of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) brought an interesting program, opening with a sparkling performance of Haydn's London Symphony in D major, and closing with the prelude and finale from Wagner's Tristan and Isolde. A feature of the program was the tone poem, Far Dreaming Peaks, from the pen of the orchestra's indefatigable conductor. This charming opus reveals Mr. Tureman as a composer of imagination. The work is effectively scored and expresses with fidelity the matchless Colorado mountain scenery. Mrs. George Cranmer and Richard Sears gave added interest to the program by playing Bach's double concerto for two violins.

The Casadesus Society of Ancient Instruments was presented by the Allied Arts Foundation of the Denver Art Museum at the Little Theatre of Denver University, in one of its unique programs. The Little Theatre proved an ideal auditorium for this chamber music ensemble, giving it not only the necessary tone of intimacy and refinement, but proving satisfactory from an acoustical standpoint.

John Browning, violinist and Forrest Fishell, tenor, appeared in joint recital at Chappell House, assisted by Esther Alice Browning at the piano. This was Mr. Browning's first appearance in Denver. He is a violinist of fine tone, brilliant technic and interpretative ability. Besides a group of smaller pieces he played the Bruch G minor concerto. Mr. Fishell's art and tenor voice were displayed to good advantage in a group of Lieder, sung with clear diction, and a group of songs by contemporary American composers heard for the first time in Denver. Mrs. Browning was an exceptionally gifted accompanist.

The Musicians' Society of Denver held its last monthly meeting at Denver College of Music. The program consisted principally of a presentation of Indian music on native instruments, introduced with a talk by Frederick Douglas. Two Indians, Clement Williamson and Red Robin (the latter in native costume), gave demonstrations of actual types of Indian music. Mr. and Mrs. John Browning gave pleasing variety to the program with a musicianly presentation of Grieg's F major sonata for violin and piano.

The Blanche Dingley-Mathews School presented a series of five piano recitals in its auditorium, showing to excellent advantage the fine work done by the pupils.

G. S.

FORT WORTH, TEX.—An impressive and satisfying portion of piano-playing was offered by Mischa Levitzki, who appeared at the third concert on the Civic Music course. In a program from which the moderns were conspicuously missing, he exhibited his technical wizardry and a restraint which still stops short of reticence. A lofty intellectualism pervaded the Schumann Symphonic Etudes, but the audience found the Chopin groups most to its liking.

An interesting event of the month was the visit of Rapheal Fliegel, fourteen-year-old violinist of Houston, who was brought by his teacher, Moody Dawson of that city. This youth has an astonishing technical command, especially of the bow, and plays with healthy musical approach. The overwrought emotional stress of some talented young players is absent. A fine reading of the first movement of the Mendelssohn concerto was the outstanding feature of a program which ranged from Tartini to Bazzini. Mrs. George Conner was the reliable accompanist.

The Pro Arte String Quartet discoursed with the inevitable "three B's" on their February program. "First B" was represented by the D minor concerto for two violins; "second B" by an aria from Fidelio, sung by Ellen Jane Lindsay, of the Texas Woman's College faculty; and "third B" by the quintet in F minor, in which Ernest Zublin, cellist and Eugenia Zublin, pianist, were guest artists. Mrs. Zublin's playing of the massive piano part was especially impressive.

John McCormack made his fifth concert appearance in this city. Irreproachable vocalism and perfect diction are two outstanding McCormack attributes. The Mozart and Haydn songs had a masterly presentation by this beloved tenor.

E. C. W.

GRAND RAPIDS, MICH.—Several meetings have been held by the Grand Rapids Music Teachers' Association, the speakers being the president, Chester J. Berger; Harold Tower and Emory Gallup, organists at St. Mark's Pro-Cathedral and Fountain Street Baptist Church, respectively; Karl Wecker, conductor of the Grand Rapids Symphony Orchestra; and Dr. Wesley La Violette, dean of the Chicago Musical College (who spoke on The Trend of Tonal Creation). The annual frolic was called Skule Daze, and was held in the St. Cecilia building. Contrasting costumes and music of 1870, 1900, and 1930 were stressed.

A concert of rare charm was given as the last event on the Fountain Street Baptist Church course by the Society of Ancient Instruments (Henri Casadesus, founder).

The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) gave its fourth pair of concerts, with Mrs. Peter Kleynenberg, pianist, as soloist. Her work was outstanding in the Fantasy on Hungarian Themes by Liszt.

Carleton College Band (James Gillette, director) gave two programs in the Civic Auditorium.

The Schubert Club, male chorus, with Haydn Morgan directing, celebrated its fiftieth anniversary recently in a program at the Civic Auditorium. The guests were members of the City Commission and the St. Cecilia Society, which is also celebrating its fiftieth birthday this year. The assisting soloist was Etta Eikenhout Price, of New York City, daughter of the business manager, John Eikenhout. The president is J. Arthur Whitworth, and the accompanist was Harold Tower. He was assisted by Alyce VanderMey.

Miss VanderMey and Paul Pettinga, with Mr. Tower, were heard in a series of four organ recitals at the Pro-Cathedral; the first a pre-Bach recital, followed by one on Bach, the classic period, and American music, including several compositions by Leo Sowerby, a native of this city.

The St. Cecilia Little Symphony (Albin Preusse, conductor) gave its second concert at St. Cecilia Auditorium with Mrs. Paul Kempter, contralto, as assisting soloist, accompanied by Mrs. R. A. Dorman.

H. B. R.

GREENSBORO, N. C.—Lawrence Tibbett, making his second concert appearance in this state within a fortnight, fully realized his artistic ambition in the opinion of the some 2,500 people who crowded Aycock Auditorium to its capacity. The program, ranging from old English and early classic masters to the German and French schools, was brought to a climactic conclusion by the use of numerous highly appreciated and effectively rendered Negro spirituals. Stewart Wille performed in laudatory manner as accompanist.

Guilford College, a modest Quaker institution, situated four miles outside the city of Greensboro, N. C., is represented in the field of artistic musical performance by an *à cappella* choir of fifty voices, founded in 1929 by the present director, Max Noah. The fourth annual Atlantic coast tour of this organization is now being planned. Virginia, Washington, D. C., Maryland, Pennsylvania, New Jersey, Delaware, and New York State are listed in their itinerary. Liturgical music is utilized exclusively by Mr. Noah in his program building. A training school has been established for the preparation of each singer prior to admission to the choir.

H. S. D.

PORTLAND, ORE.—Recently the Apollo Club (Willem van Hoogstraten, director), singing with fine tone and expression, appeared before a large and responsive audience at the Masonic Temple. Noteworthy songs included Finlandia (Sibelius), Where'er You Walk (Handel), and Forest Harps (Schultz). Arthur Johnson, tenor, as guest soloist, had a hearty reception. Among his offerings was November, a meritorious work by Harry Van Dyke, local composer. Robert B. Flack, gifted accompanist, assisted.

Sergei Rachmaninoff, brought here by Steers & Coman, attracted a large throng to Civic Auditorium.

In its second concert of the season, the Portland Junior Symphony Orchestra (100 juveniles) presented two soloists: Samuel K. Fisher, Jr., principal bassoonist, who played two movements of Mozart's concerto for bassoon and orchestra; and Geraldine Peterson, assistant concertmaster, who contributed Paganini's concerto in D major for violin and orchestra. The young soloists made a decided hit. Jacques Gershkovitch directed. Glazounoff's ballet suite, Raymonda, rounded out an enjoyable evening at Civic Auditorium. The orchestra's rehearsals are open to the public.

George Hopkins, head of the piano department at the University of Oregon, gave a brilliant recital of dance music at Woodcraft Hall. He listed his own Tango; Bach's French Suite in G major; also Shepherd's Hey (Grainger). Eleanor Allen had charge of the concert.

J. R. O.

RICHMOND, VA.—Franklin Woodson's authoritative conducting was an outstanding feature of the First Baptist Orchestral Society's concert at the Woman's Club on February 21. This sturdy young organization now musters fifty-one members, with thirty-one string players, five woodwinds, nine brass, three percussion, tympani and harp.

Beethoven's first symphony in C major was given a remarkably fine reading with excellent rhythm and good contrasts. A final group of four sketches by Ippolitoff-Ivanoff was somewhat beyond the capacity of the orchestra, but was commendably effective in certain passages. A high point in the evening's program was the Vieuxtemps Fantasia-Caprice, played by Minerva Sorg, concertmaster of the group. Miss Sorg's work was exceptionally good throughout, with a fine display of tone, ample technic and, at times, extreme brilliance. Her playing is authoritative and bears the marks of virtuosity.

On February 18, Louise Homer Stires, soprano, with Katharine Homer, pianist, gave a recital program at the Woman's Club. This was Mrs. Stires' first full recital program, although she has been heard here previously. There were songs by Sidney Homer, Richard Hageman and George Harris. Mr. Harris' Fleet Street received a hearty welcome. Mrs. Stires' voice of lyric quality, clear and unforced, maintained its beauty of quality throughout the long program. Miss Homer as accompanist was sympathetic and in her solo numbers displayed fine technic and adequate feeling.

Ignace Jan Paderewski made an appearance at the Mosque on February 23, in T. Michaux Moody's series. Bach's Chromatic Fantasia and Fugue opened the program, followed by Beethoven's sonata in C sharp minor, op. 27, No. 2, Schumann's sonata in F sharp minor op. 11, and a concluding group of Chopin, Schelling, Liszt and Paderewski.

Mildred Brinker, violinist, was in charge of a program given by the William Byrd Chapter, D. A. R., on February 21 with the following local artists assisting: Ruth Peters, pianist; Joseph Maust, tenor; Florence Maust, pianist; a string quartet comprising Mildred Brinker and Winifred La Prade, violins, Pearl Butler, viola and Mrs. Grant J. Durant, cello.

J. G. H.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented The Beggar's Love (Frank Patterson) and The Secret of Suzanne (Wolf-Ferrari) for its annual operatic performance. These two contrasting operas were most enjoyable. In Beggar's Love, Warren Hull, as Peter, was impressive, both vocally and histrionically; William Irby, as Nick, sang excellently; and Dorothy Sandlin, as Peg, made a decided impression. The cast for The Secret of Suzanne included Betty Longaker Wilson as the Countess, captivating in the role; Joseph Burger as Count Gil acted and sung splendidly; and Florence Saxon Busch, as Sante, brought out all the details of the role. Several curtain calls were necessary at the close of each opera. The orchestra was capably conducted by Walter Dunham. The stage direction was in the efficient hands of Coates Gwynne.

José Mojica, tenor, appeared in a successful recital, ably assisted by Troy Sanders at the piano. The first portion of the program consisted of Invocation to Orpheo (Peri), Aubade (Erlanger), Una Furtiva Lagrima (Donizetti) and a group of songs by Olmstead, Head, Sanders and Martin, all of which showed to fine advantage Mr. Mojica's exquisite flowing quality of tone, beautiful *mezza voce* and splendid breath control. The second part of the program was devoted entirely to Spanish songs and these received prolonged applause from the audience. Many encores were necessary. Mr. Sanders contributed two groups of solos, which received much applause.

The local committee of the Texas Federation of Music Clubs presented Alejandro Rosas, baritone, Dan A. Laning, tenor and Marjorie Murray Keller, violinist, with Billie Roberts at the piano, in concert. All the numbers given by each artist were enjoyable and received much applause.

The junior department of the Tuesday Musical Club (of which Mrs. Tim Griesenbeck is chairman) presented the junior orchestra (Albert J. Hagemann, S. M. conductor) assisted by Eric Harker, tenor, as guest artist, and Dorothy Rogers Hilliard, soprano and Preston Carnahan, violinist. The orchestra played numbers by Zamecnik,

(Continued on page 27)

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Objections Raised To Radio Serials As Pernicious Influence Upon Child Minds

"Bogey-man" Juvenile Programs and Mystery Thrillers Attacked by Parents and Teachers Who Advocate Suspension of These Features from Broadcasting Schedules

By MILDRED CHETKIN

It may be that these early March days will lay their claim to a page or two in tomorrow's history books as a time of inaugurals and political complexities, but in the chronicles of broadcasting they will have a special significance as the "bogey-man" period. For certain aspects of radio have stirred to action no less formidable a force than the guardians of our young. Precisely who was responsible for launching the movement we do not know, beyond the fact that it had its birth in the hitherto peaceful and uncomplaining hamlet of Scarsdale, N. Y. But for the bustling enterprise of its Parent-Teachers' Association, the little Westchester community might apparently have continued its uneventful existence and the broadcasters been spared what bids fair to become something of a headache.

The movement has gained considerable impetus however and from many sides parents and teachers have sprung forth, like Medusa, fully armed with arguments, proofs and opinions that were evidently awaiting only this initial impulse to take form. The particular evil which has engendered this attitude of rebellion is the children's program and, more particularly, the radio thrillers which "shatter the children's nerves, stimulate emotions of horror and teach them bad grammar." More deeply than this, apparently, it is impossible to offend, and efforts are being made to have these broadcasts eliminated from the air.

That these parents' groups are intensely serious about the matter is obvious from the swift and uncompromising course which their action has taken. They have appointed committees, compiled questionnaires, presented their case to the faculty of Teachers College for consideration, and—a final proof of their grim tenacity—actually obtained audiences with several important representatives of the broadcasters. Indeed, it is likely that their efforts will bear fruit, for the insistent clamor of an organized group inspired by so admirable a purpose cannot easily be disregarded.

However, while their right to criticize programs designed for children cannot be denied, it is debatable whether the mystery thriller should lie open to their attacks. This is a type of broadcast over which we, personally, have never been able to work up any lather of enthusiasm, but in all justice to those who are responsible for these presentations it must be said that to object to them on the score of their "pernicious" effect upon children is not really fair.

For some reason the American mind leans strongly at present toward the diversion which the mystery story offers. Possibly an explanation may be found in the fact that the urgency of certain practical problems of the time can be temporarily forgotten in the vicarious experience of the baffled hero's troubles. At any rate, grisly detective tales are reputedly a means of relaxation for some of our leading citizens, and even in their day such lurid classics as the Mysteries of Udolpho and the Castle of Otranto were not without honor and glory.

Taking advantage of the current predilection for entertainment of this kind, the moving picture studios have been doing a handsome business in thrillers, and radio has naturally followed suit. How valid, then, except as they concern themselves with the children who may comprise some part of the listening audience, are the objections of these parents and teachers? It is no startling bit of news that in the Chandu series, for instance, "the man's voice would scare you to death," or that "this is a definite attempt to rouse the emotions of terror." That is precisely what the program sets out to do, and insofar as it accomplishes its purpose and has met with favor among adult listeners, it is successful radio entertainment. The Eno Crime Club, also accused of shattering the nerves of youthful listeners, is similarly among the most popular serials on the air.

Granted that such broadcasts offer only the shallowest kind of stimulation to adults, the fact that they do not provide suitable entertainment for children is no argument against them. They are given in the evening after the dinner hour—a period generally devoted to programs for more or less mature audiences, and their appeal is directed to adults. Beyond this the broadcaster has no actual responsibility. Such material cannot be censored, and there is no reason why radio should be restricted from presenting a type of entertainment from which the press, the stage and the screen are at the moment reaping substantial profit.

According to a recent report in the New York World-Telegram, these parent-teachers associations have also undertaken to pass judgment upon other programs. Myrt and Marge was summarily dismissed as "pure trash—just the combination of affectation and sophistication that some girls of junior high school age love to adopt," the Marx Brothers were classed as poor, Amos 'n' Andy were given a mild "fair," and Eddie Cantor was unanimously voted "good" for the children—a pronouncement which Mr. Cantor will probably receive with mixed emotions.

Obviously none of these programs comes within the critical jurisdiction of parent-teachers groups, and we do not believe that they have any business to attempt an estimation of their qualities as entertainment for children. In fact, were these objections levelled at any other medium, they would certainly have achieved no such importance. But radio is an easy target for such criticism. For one thing, there are, regrettably, no arbitrary standards by which radio material may be judged, and because of these chaotic conditions every dissenting voice has the ring of authority. In the second place, the newspapers may always be counted upon to give their space lavishly to such items, for this is their most effective means of retaliation. The present instance is a case in point. While under ordinary circumstances the activities of these school organizations are seldom reported at any great length, where they concerned radio the subject was treated with elaborate thoroughness and gravity.

We are not attempting a defense of these programs as particularly desirable radio entertainment. As a matter of fact they are often quite bad both as to subject matter and treatment. But the necessary modification should be effected by the application of adult standards of good taste and is completely outside the province of those whose interests are confined to juvenile education.

Children's programs that are offensive should be eliminated, but where entertainment designed for mature listeners is found harmful, the logical place for discipline is before the loudspeaker, not the microphone. One mother, according to the report we have already cited, found that her small daughter did not have "such scarey murder dreams any more" since she had been directing her children in the matter of radio programs, and this, in its beautiful simplicity, seems as effective a solution to the problem as any we can think of.

To those who have been hovering hopefully around their dials, waiting for the approach of radio entertainment of substance, these interferences are particularly exasperating, for they shift the emphasis away from issues of first importance. What is the use in trying to convince broadcasters that their audiences are composed of mature men and women if they are to be obliged to build programs in the future that must scrupulously avoid upsetting the babies?

* * *

Television Activities Suspended

Another chapter in the somewhat baffling story of television was concluded recently when the Columbia Broadcasting System temporarily suspended the activities of W2XAB, its experimental television station. Since July, 1931, the station had operated more than 2,500 hours.

"A year and a half ago," Edwin K. Cohan, technical director of Columbia, said in a statement, "we established television station W2XAB for the purpose of maintaining a daily experimental transmission schedule which would enable us to learn from practical experience the methods, procedures and limitations of television transmission on the basis of the development of the art existing at that time, to wit: sixty-line images, twenty per second, employing the flying spot method of scanning and indirect pickup . . . We now feel that further operation with the present facilities offers little possibility of contributions to the art of television, and we have, accordingly, decided to suspend temporarily our program schedule."

Since television activities were carried on at this point with high hopes and a firm conviction that visual broadcasting would before long be made available for general use, this new development comes as something of a surprise. It seems to be a clear refutation of the theory that although engineers have developed satisfactory transmitting and receiving equipment, actual manufacture would not be begun until the return of normal economic conditions. How soon television will finally emerge from the laboratory is now, more than ever, a matter for conjecture.

* * *

Dessoff Choirs to Broadcast L'Amfiparnaso

On March 11 the Columbia Broadcasting System is bringing to radio audiences, over a WABC network, an event of historic interest. The Dessoff Choirs (under the direction of Margarete Dessoff) will give the first broadcast performance of selections from Orazio Vecchi's L'Amfiparnaso (Slopes of Parnassus), preceding the American première of the work on the following Monday at the French Institute in New York.

Written in 1595 and first produced for the Duke of Modena in Italy, L'Amfiparnaso is the forerunner of our modern opera. It is described by the composer as a *comedia harmonica* or harmonic play, and is similar to the musical masquerades which were popular in the sixteenth century. The work, which was the first of its kind to contain no spoken dialogue, is sung *a cappella* throughout, thus bridging the gap between the old *comedia dell'arte* with its occasional music and modern opera. Its name, signifying the lower slopes, has its origin in the fact that æsthetically the prodigal comedy

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of the work is lower than the lofty sublimity of religious music. The selections to be heard during the broadcast will include madrigals and love songs given in choral form, since the composition contains no solo numbers. L'Amfiparnaso has been edited for modern performance by Dr. Hugo Leichtentritt.

* * *

Orchestral Programs

Over the Columbia network, Mieczyslaw Munz, Polish pianist, is to be heard as soloist in the Mozart concerto in D minor with the New York Philharmonic-Symphony Orchestra on March 11. This will be the last in the elementary series of children's concerts under Ernest Schelling. Also scheduled for this program are Sibelius' Swan of Tuonela, and the Polovetzian Dances from Borodin's Prince Igor.

The Sunday afternoon program of the New York Philharmonic will, on March 12, be comprised of the Ravel Bolero, the César Franck symphony and Respighi's symphonic poem, The Pines of Rome. Toscanini is conducting.

* * *

Samuel Soloist with Manhattan Symphony

On March 12 there will be broadcast by WOR another of the concerts given at the Waldorf-Astoria in New York City by the Manhattan Symphony Orchestra. This program has been planned to commemorate the Brahms centennial and will be conducted by Chalmers Clifton. Harold Samuels is to appear in the piano concerto in B flat major, and a combined chorus of 100 voices from Barnard College and Columbia University will sing the Song of Fate. Both the Tragic and Academic overtures will be performed by the orchestra.

* * *

Gershwin on the Inside Story Program

George Gershwin was the subject of the Inside Story broadcast given over WABC on March 3. Mr. Gershwin was interviewed in the studio by Edwin C. Hill and listened also to the dramatization of several significant incidents in his life.

The orchestra, under Nathaniel Shilkret, gave a program of Gershwin music, including the Rhapsody in Blue, with the composer himself as soloist. The Men About Town also were heard.

* * *

American Academy of Teachers Sponsors Series

The American Academy of Teachers of Singing is sponsoring a series of nation-wide broadcasts over the NBC's WEAF network on Sunday afternoons at four o'clock. The programs began March 5 and continue until May 7. The list of speakers holds John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key, and Herbert Witherspoon.

* * *

Woodin's Music Forms Entire Program

A program made up entirely of music by William H. Woodin, the new Secretary of the Treasury, was conducted by George Shackley over WOR on February 28, with Eddy Brown, violinist, as soloist. A scroll was presented to Mr. Woodin and he was made honorary member of the Musicians' Union. Besides Mr. and Mrs. Woodin, the invited guests included Mr. Edwin Franko Goldman, Mr. Jerome Kern, Mr. and Mrs. Philip James, Mr. and Mrs. Grover Whalen, Mr. and Mrs. Cesare Sodero, Mr. Ed Wynn, Mr. Emil Velasco, Mr. and Mrs. Eddy Brown, Mr. Alfred McCosker, Mr. Hugo Riesenfeld, Mr. and Mrs. Paul Whiteman, Mr. Frank Luther, Miss Mildred Chetkin, and Mr. and Mrs. Arthur Simon.

RADIO IMPRESSIONS OF A WEEK

WEVD brought Louis Gruenberg before the microphone in his first public appearance since the premier performance of The Emperor Jones. Mr. Gruenberg was soloist in his own composition, Syncopep. The occasion was the festival concert of Jewish and Biblical music given at Carnegie Hall by the Young Judea Clubs . . . From the stage of the Boston Opera House came the broadcast of another such event: the Inaugural Choral Festival of the American Choral and Festival Alliance. A chorus of 2,000 voices composed of several prominent choirs, gave an impressive performance of The Heavens Are Telling from Haydn's Creation. An excerpt from Brahms' Requiem, a fifteenth century hymn and settings by Schubert and Lewandowski to two psalms were also sung. Father Finn and Dr. John Finley Williamson were among the conductors . . . The two pianos of Fray and Braggiotti gave broad sweep to a Rachmaninoff prelude and an impishly humorous twist to one of George Gershwin's songs. Friml's Indian Love Call, while more conventional in treatment, was equally pleasing (WABC) . . . According to a report from Washington, all future radio concerts by the Marine Corps and Navy bands have been cancelled by ex-Secretary of the Navy Adams. While he gave no explanation of this step, it is generally understood that protests of the Musicians' Union were responsible for the suspension of these broadcasts . . . Philip Frank, appearing as soloist with the WOR Little Symphony Orchestra, gave a vigorous and sensitive reading to the first movement of Tschaikowsky's concerto for violin. The orchestra, under the direction of Philip James, played with its customary skill and finish the overture to von Weber's Der Freischütz, excerpts from Das Rheingold, and the less frequently heard Petite Suite Russienne . . . The practised hand of Ferde Grofé gave fresh color to selections sung by the Pickens Sisters during the Paul Whiteman broadcast over WEAF. Particularly interesting was an arrangement of the ballet music from La Gioconda . . . Three Dances by Gluck, arranged by Felix Mottl, Schumann's first symphony and Le Sacre du Printemps of Stravinsky comprised the program of the Boston Symphony under Serge Koussevitzky, broadcast over a WJZ network. The modern work, with its intricate patterns and dissonances, does not lend itself successfully to the microphone, but the remainder of the concert provided many moments of keen pleasure . . . Tito Schipa gave a program of popular—perhaps too popular—selections including Because by d'Hardelot, M'Appari from Flotow's Marta, Ay, Ay, Ay of Perez-Friere, and the Song of India by Rimsky-Korsakoff. His artistry, of course, imbued the music with vitality and charm, but one looks to a musician of Mr. Schipa's stature for material that is less hackneyed . . . By this time there probably is not a listener in the land who does not know that the newly appointed Secretary of the Treasury is a musician and a composer, for during the past week there has tumbled from everybody's loudspeaker an avalanche of programs devoted to the works of William H. Woodin. Among the first of these was a broadcast from WINS, under the direction of Bernhard Levitow. At this time there were heard his Tartar Dance, string quartet, Norwegian Rhapsody and Lullaby. Mr. Woodin spoke briefly in appreciation of this recognition. WOR also arranged an ambitious program, with the composer an interested member of the studio audience. Eddy Brown, as violin soloist with the orchestra, played the Meditation and Gypsy Romance. Lt. Charles Benter conducted the recently composed Franklin Delano Roosevelt March, and George Shackley presided over the orchestra during the remainder of the program. Mr. Woodin composes apparently with facility, for in his spare moments he has written five orchestral suites, a children's book of songs and numerous smaller pieces . . . The Barnard College Glee Club, composed of fifty young women, offered a short program including Sir Hubert Parry's Jerusalem, two Brahms Lieder and music by Edward German. Their voices on the air were thin and lacking in color, although the performance gave evidence of careful training in the technic of ensemble singing and in expressive delivery of their numbers (WOR).

NETWORK OF NEWS

The Curtis Institute of Music will present another operatic program March 14, over the Columbia network, when Fritz Reiner is to conduct a portion of the third act of Die Meistersinger. The singers taking part are Leonard Treash (Hans Sachs), Albert Mahler (David) and Abrasha Robofsky (Sixtus Beckmesser). Eugene Ramey fills the role of Walther, Agnes Davis that of Eva, and Irra Petina, Magdalene. The Curtis Symphony Orchestra will accompany the soloists.

* * *

The weekly La Forge-Berúmen musicale over WABC on February 23 presented David Collins, basso, Jerry Mirate, pianist and Frank La Forge, composer-pianist.

* * *

Margaret Speaks, soprano, was guest artist with the Bamberger Little Symphony (Philip James, conductor) over WOR, March 4.

* * *

The Contemporary Singers, conducted by Caroline Beeson Fry, were heard over WEAF on March 1.

* * *

WOR observed its eleventh anniversary by presenting a special program tracing the station's growth and development. Among the speakers were Governor A. Harry Moore of New Jersey, Robert Clothier, president of Rutgers University, Edgar Bamberger, president of the Bamberger Broadcasting Service, and Alfred J. McCosker, managing director of WOR and president of the National Association of Broadcasters. The musical program featured the station's leading artists.

* * *

Sergei Radamsky, American tenor, sang a farewell program on WINS before sailing for a series of concerts in Russia. Mr. Radamsky included in his program a brief discussion of Soviet music and a group of modern Russian songs.

* * *

A condensed version of Faust was broadcast by the New York Opera Association in their series of WOR presentations. The cast included Myrna Sharlow, Ralph Errolle, Herbert Gould, Henriette Blackwell and Richard Hale, with Armand Balendonck conducting and Charles D. Isaacson narrator.

* * *

A special arrangement of Cloudburst, a movement from Ferde Grofé's Grand Canyon Suite, was played by Al and Lee Reiser during one of their recent WOR piano recitals. Among the other selections were Rimsky-Korsakoff's The Flight of the Bumble Bee and their own arrangement of themes from Wagner's works. Eddie Miller was the vocal soloist.

* * *

A recital of the works of Thomas Griselle, winner of the Victor prize, was presented over the Columbia network by Alice Griselle and Claire Ross. Assisting the two pianists was Helen Young, soprano and wife of Victor Young with whom Griselle collaborated in the composition of several of his works. Two new pieces written this year were given their first radio performance during the program. They are the fugue in F sharp minor and the gavotte.

* * *

A composition of William H. Woodin, the new Secretary of the Treasury, was presented on the WOR Red Lacquer and Jade program. The work was dedicated to the program several years ago and bears the same title.

* * *

A new series of programs known as The Romance of the Violin has been inaugurated by Nicholas Garagusi over WINS. Garagusi is the concertmaster of the WINS staff orchestra and of Bernhard Levitow's Symphonic Ensemble.

* * *

Klara Kwartin, coloratura soprano, was heard in a group of songs by German composers when she appeared as guest soloist with the Perolé String Quartet during their WOR weekly broadcast. Miss Kwartin was with the Berlin Staatsoper for several years.

* * *

Charles Harold's newest composition, a suite entitled Lament for the Living, was presented over the Columbia network by Andre Kostelanetz and his orchestra, with the composer at the piano. Other soloists on the program were Mary Eastman, Evan Evans, Emery Deutsch and the Columbia Male Chorus.

* * *

Judith, a music drama written by Philip James several years ago and recently orchestrated for Margaret Anglin, was presented over WOR during a broadcast of the Little Symphony Orchestra, with Miss Anglin reciting to the musical background. Mr. James conducted the orchestra.

* * *

Tony Wons has joined the two-piano team of Peggy Keenan and Sandra Phillips for a new series of weekly programs over CBS stations.

STATIC

Contrary to general belief, Al and Lee Reiser are not brothers but sons of brothers who were also concert artists. . . . When Raymond Paige, director of the CBS California Melodies program, recently conducted the Los Angeles Philharmonic Orchestra, the huge Los Angeles Auditorium was sold out. He has been reëngaged for another guest appearance in the near future. . . . Ferde Grofé has received several offers from Europe to conduct his works over there. . . . One of his admiring audience has presented Frank Black with an ancient dulcimer. It is a combination of a harp, a zither and several other instruments, and was played in Biblical days. . . . The tactics of one of the radio stations caused considerable amusement recently. After arranging a tea for their newly appointed musical director, they had him ask the music publishers to pay for the affair.

RADIO PERSONALITIES

PAULINE ALPERT

Pauline Alpert, a young pianist whose recitals are heard on WOR, was born in New York City, the daughter of a concert singer and an artist. At an early age she moved with her family to Rochester, N. Y., where she attended school and studied music at the Eastman School of Music. Soon after the completion of her course, she left on a tour of the country. In addition to this she made recordings and played in one of the first vitaphone pictures. Later she appeared as featured pianist in a New York musical production.

Miss Alpert has also written many piano pieces. She came to WOR last summer and since then has been appearing regularly on that station. In addition to her own two programs each week, Miss Alpert is featured on the WOR Limited.

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Concert Promotion

(Continued from page 21)

circulars to this audience is granted by the hall management. An attempt should be made by the local manager to keep track of all events of musical importance at which audiences assemble and arrange for such a privilege, and have the circulars on hand for distribution irrespective of what he may mail.

(b) Enclosures. The enclosure method of distribution is a sound and economical one, and this privilege is secured by the local manager through friendship or influence. A pair of tickets to the right party in a department store may secure the privilege of having a circular enclosed in all bills mailed for a current month or in all delivery packages. Often the music store will agree to enclose circulars with bills, or better yet, to enclose them in all packages for delivery. Circulars are often distributed in the monthly bills of electric light and telephone companies. A special recommendation is made for enclosures in laundry packages—not that there is any great connection between music and wash, but that the laundry goes into the home and delivers the circular to the housewife, and this kind of distribution gives a larger coverage because laundry goes to families rather than to individuals.

(c) Counter distribution. This, perhaps, is the least effective means of distributing circulars, but since it is the easiest, it is the most popular with concert managers. Stacks of circulars are left on the counters in music stores, department stores and tables in music schools. The local manager who orders 1,500 circulars and leaves 500 each on the music store counter and in two other locations, may console his conscience with the thought that he has distributed same, but he will not sell many tickets. Distribution of this sort should be limited to not more than one-tenth of the total amount of circulars ordered. A stack of fifty circulars placed on the music store counter will usually suffice, with other counters in proportion.

The subject of mailing circulars has been saved for a later article deliberately because the writer does not advocate the mailing of circulars alone under three cent postage, believing that such a mailing should always be accompanied by a form letter or an order blank or both.

QUESTION BOX

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

I SEE THAT

Margaret Matzenauer, contralto, Frank Sheridan, pianist, Alfredo Gandolfi, baritone, of the Metropolitan Opera Company, and Frank Kneisel, violinist, are to appear on March 19 in the second of the series of concerts at the Park Avenue Synagogue, New York. Clara Dellar directs this course.

* * *

Elizabeth Delza and an assisting group are giving a dance recital at the Guild Theatre, New York, March 12. Miss Delza's program includes both classic and modern numbers. A special feature is a cycle of dances based on seven episodes in the life of Job, with music by the English composer C. Hubert Parry.

* * *

Molly Taylor, pupil of Rhea Silberta, will sing Giulietta in the forthcoming production of Tales of Hoffmann by the Charlotte Lund Opera Company at the Shakespeare Theatre, New York.

* * *

Luisa Espinel, interpreter of Spanish folk music, is on a tour of the Northwestern states. Miss Espinel has appeared extensively in the United States. Last November she gave concerts in Los Angeles, Albuquerque, N. M., and the Texas cities of Dallas, Austin, Waco, Alpin, Lubbock, Denton and San Marcos.

* * *

Giacomo Quintano was the guest of honor at a tea at the Scoville School, New York, February 24. March 3, Mr. Quintano appeared in a violin recital at Washington Irving High School, New York.

* * *

Barbara Lull, violinist, is touring in Texas, where her concert engagements include appearances in Houston, Galveston and Beaumont.

* * *

The Morgan-Stephens Conservatory of Music, Atlanta, Ga., presented an artist recital last month, featuring John Panter, tenor, Herbert Burrows, pianist and Sam Seitz, violinist.

* * *

Leon M. Kramer celebrated his golden jubilee as choirmaster of Temple Shearith Israel, New York, in the Y. W. H. A., the Symphonic Ensemble and Halevy Singing Society taking part, with soloists from the choir and other features. Six Kramer choruses, his cantata, King David, and his string quartet were performed.

* * *

Eleanora W. Parker, soprano, gave a recital for members and friends of the A. W. A. Club, New York, February 20, Hubert Synnestvedt playing her accompaniments and also four piano solos.

* * *

Orchestral players of all instruments are desired by the Educational Alliance Orchestra, New York, (Isidor Strassner conductor), and cellists will be welcomed especially. Both men and women may apply.

* * *

Charlotte Hodson, soprano, with Minabel Hunt at the piano, sang for the D. A. R. in the Kings Manor at Jamaica, N. Y., February 23.

* * *

E. Robert Schmitz appeared in recital at Phillips University, Enid, Okla., February 27, when *en route* to Montreal and New York from the Pacific Coast.

* * *

Clara Rabinovitch, Roumanian-American pianist, has returned to New York after some time spent in Palm Beach, Fla., where she fulfilled several private engagements. She has resumed her playing, teaching and lecturing activities in the metropolitan area.

* * *

Richard Crooks will give a concert next season for the Women's Music Club of Columbus.

* * *

February engagements for Frederic Baer included a private musicale at the residence of Mrs. William C. Dickerman, New York, and appearances as soloist with the Bellerose (N. Y.) Women's Choral and the Boston Symphony Orchestra.

* * *

Granville English's Twilight Musicales, given at Hotel White, New York, Sunday afternoons, included performances on February 26 of his Serenade Capricieuse by Ruby Gerard, violinist, and of his song, If I Gave You a Rose, by Oliver R. Stewart.

* * *

Mildred P. Greenwood, of Atlanta, Ga., winner of a Rosenwald scholarship and a former student in piano and organ at the New York School of Music and Arts, is active in musical circles in her home city. She was at the piano for the recital of John Greene, baritone, at Clark University, Atlanta.

* * *

Sylvia Lent appeared in a joint recital with Katharine Homer, pianist, at the Everglades Club, Palm Beach, Fla., on March 3, under the auspices of the local Parent Teachers Association.

* * *

The Barrère-Salzedo-Britt trio gave recent concerts in Geneseo, N. Y.; Springfield, Ill., Cedar Rapids, Ia.; and Wichita, Kans.

* * *

The Reading (Pa.) Choral Society (N. Lindsay Norden, conductor) is preparing Henry Hadley's choral work, Mirtil in Arcadia, to be given by the large chorus of the society, assisted by a chorus of school children on April 25. This is the work's second hearing in Reading. The usual orchestra from the Philadelphia Orchestra will furnish the accompaniment.

* * *

Luis Alvarez, tenor and Betty Hannon, soprano, artists from the William Thorner studio, sang at a dinner given in honor of Mrs. Franklin D. Roosevelt by the Warner Club, New York City.

* * *

Ronald Murat, violinist and Marguerite Valentine, pianist, who have specialized in sonata playing for the past three seasons, have prepared a series of recitals illustrating the development of this form of ensemble from its beginning to the present day.

* * *

Toscha Seidel followed his recital at Carnegie Hall, New York, on February 19, with appearances in Trenton and Passaic, N. J., and Amherst, Mass.

* * *

The Women's Music Club of Columbus, O., will present Guiomar Novaes in recital next season.

* * *

Margaret Halstead, soprano, who made her début as Venus in Tannhauser with the Metropolitan Opera Company this season, sang at the White House for President Hoover on February 21.

Activities of Mrs. H. H. A. Beach

Mrs. Beach's Canticle of the Sun is to be sung by the choir of St. Bartholomew's P. E. Church, New York, on March 19; this is the sixth presentation of the work by the choir. She recently played a program exclusively of her own compositions for the Monday Morning Musical Club of East Orange, N. J., in the interests of the MacDowell Colony, with Ruth Shaffner, soprano and Emma Roberts, contralto, assisting. March 8, Mrs. Beach gave a concert in Westfield, N. J., to be followed by one in Summit, N. J., March 15. March 30 she gives a program at the A. W. A. Club, New York. Her anthems, Thou Knowest, Lord, and Lord of the Worlds Above, were sung February 26, at the Fifth Avenue Presbyterian Church, New York.

Nevin Manuscripts to Be Sold

Ethelbert Nevin's original manuscripts are to be sold at the American Art Association Anderson Galleries, New York, on March 15, by order of Mrs. Nevin. Included is the complete manuscript of The Water Scenes (which contains the familiar Narcissus) and the manuscripts of Oh! That We Two Were Maying and To Rest, as well as songs written for famous people in the operatic and theatrical world, such as The Nightingale's Song, dedicated to Melba, and An African Love Song, dedicated to Minnie Maddern Fiske. Also to be auctioned are the manuscripts of Mon Desir, dedicated to Emma Eames, and A Necklace of Love, to Mrs. Charles Dana Gibson. The complete Venetian Suite, including the first lead pencil sketch of the Venetian Love Song; At Home (A June Night in Washington), from the En Passant Suite; and The March of the Pilgrims are to go under the hammer. These manuscripts were placed on exhibition March 8. Books and autograph letters and a portrait of Henry Clay, the property of other private collectors, are included in the sale.

Buck Student Soloist with Club

Leslie Arnold, a former student of Dudley Buck and now associate teacher with Mr. Buck, sang the bass solo role in the Bird Woman, by William Lester (Chicago composer), which the Apollo Club of Chicago presented at its last concert. Mr. Arnold also sang a miscellaneous group of songs. Later, the singer goes to Grand Rapids, Mich., as soloist with the symphony orchestra of that city. Besides his teaching and concert work, Mr. Arnold is heard weekly over the air with The Northerners.

At the last Apollo Club concert, which brought a performance of The Messiah, the tenor role was sung by William Miller, another Dudley Buck student.

New Jersey Community Concerts

Members of the Elizabeth, Passaic, Paterson and Trenton, N. J., Community Concert Associations are hearing a number of prominent artists this season. The Elizabeth schedule comprises concerts by the Cleveland Orchestra, Dino Borgioli, Lotte Lehmann, and Mieczyslaw Munz; that of Passaic, the New English Singers, Toscha Seidel, and Barrère-Salzedo-Britt; Paterson, the New York String Quartet, Bartlett and Robertson, and Maria Kurenko; Trenton, Nelson Eddy, the Don Cossack Russian Male Chorus and Toscha Seidel.

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PRESS COMMENTS

EDWARD JOHNSON

Edward Johnson took the role of Avito in the recent revival of Montemezzi's L'Amore Dei Tre Re. W. J. Henderson of the New York Sun wrote: "The opera itself is one of the best works of recent Italian creations. Miss Bori as Fiora and Mr. Johnson as Avito, the lovers, were equal to the demands of their roles and of the opera. Mr. Johnson, who studied Avito with the composer, is authoritative in the part, and, like Miss Bori, makes the passion of the lover sound in his phrases. These two artists carried the burden of responsibility." Leonard Liebling in the New York American: "Edward Johnson, who studied the role of Avito with the composer, made it a convincing compound of romantic passion and cursive tonalization. He looked a veritably dashing figure as the enamored young royal lover." Pitts Sanborn in the New York World-Telegram: "Mr. Johnson proved once more the best Avito in presence and acting since Ferrari-Fontana, the unforgettable creator of the part here."

SAMMOND, RODMAN AND WETZEL

A Triad Concert in Flushing, N. Y., February 18, was so named because of the participation of the Oratorio Society (Herbert S. Sammond, conductor), the Orpheus Glee Club (H. T. Rodman, conductor) and the Long Island Symphony Orchestra (George J. Wetzel, conductor). The North Shore Daily Journal noted that "Mr Wetzel has an inspiring quality in his leadership. Mr. Rodman is built to conduct men and Mr. Sammond was especially effective with delicate effects."

OTTO LUENING

Otto and Ethel Luening presented excerpts from Mr. Luening's opera, Evangeline, before the American Opera Society in Chicago recently. At the close of the program the composer was presented with the David Bispham Memorial Medal which the society awards only to American composers of conspicuous attainments in the field of opera. The Chicago Music News spoke of the "arias and instrumental excerpts from the significant and very beautiful opera Evangeline, libretto and music by Otto Luening," and added: "His opera is a significant and highly beautiful piece of work." The Chicago Daily News said: "As far as the American Opera Society is concerned, American compositions are eminently satisfying. Yesterday the members of the society listened happily to a distinctly new world opus, Otto Luening's Evangeline."

HORACE BRITT

Horace Britt, cellist, has been the subject of favorable comment in the press of many foreign countries. The Deutsche Allgemeine Zeitung said of him: "His intimate understanding of German music (a rare quality in a non-German) was a real revelation in the Brahms E minor sonata." The Vossische Zeitung, Berlin: "He possesses a big, warm and (when occasion demands) robust tone and puts a highly polished technic at the service of interpretative powers of the most genuinely artistic order." The Volkszeitung, Vienna: "Heir to the purest Latin tradition, he also possesses the grand classic manner, together with a technic of such fluency that his playing seems as if immaterialized."

In Paris, Les Debats carried: "Horace Britt is one of the most fascinating cellists we ever heard." Excelsior, Paris: "His mastership is total and final." The Corriere della Sera, Milan: "Horace Britt's exceptional technical powers and remarkable esthetic sense were a revelation." Algemeen Handelsblad, Amsterdam: "Everything in his playing is finished, up to the smallest detail."

Pesti Hirlap, Budapest, records: "One is captivated by his beautiful warm tone as well as by his subtle phrasing and marvelous accuracy of execution." Ceske Slovo, Prague: "He is an artist in the full sense of the word. El Dia Gráfico, Barcelona: "Horace Britt is an artist of great magnitude who combines a brilliant virtuosity with the highest artistic ideals." La Nacion, Madrid: "When Pablo Casals introduced Horace Britt to the Spanish public he knew what he was doing. Britt's mastery of the cello is phenomenal."

La Nacion, Buenos Aires: "Horace Britt possesses all the qualities which go to make an exceptional artist: a beautiful tone, marvelous technic and perfect style." El Diario Ilustrado, Santiago (Chile): "Seldom have criticism and public opinion been in such complete agreement in their judgment of an artist. It is with unanimous enthusiasm that we proclaim Horace Britt an exceptional artist such as one hears only in a great while."

HARRIET COHEN

Harriet Cohen, pianist, gave a first performance of Vaughan Williams' concerto at the Queen's Hall, London, recently. The Daily Mail review of the performance reads in part: "The piano part made heavy demands upon her which she met brilliantly." The Yorkshire Post: "She brought to her task of interpretation that sense of conviction in the value of the music she is playing which is always impressive because it is absolutely sincere."

HART HOUSE STRING QUARTET

The Halifax Daily Star, reviewing the recent appearance in Halifax, N. S., of the Hart House String Quartet, said: "The playing of the Hart House String Quartet is always a revelation, no matter how many times they have been heard before, and although their music is always recognizable because of its exquisite delicacy and finish, they bring their listeners a new sense of wonder each time they play by the freshness of their inspiration. This is particularly true of their playing last evening when they gave a particularly fine program consisting of Beethoven's quartet in C major, Grieg's Nocturne and Intermezzo, and quartet in G minor, op. 10, by Debussy. So insistent was the applause of the large audience, which filled the assembly hall of the School for the Blind to capacity, that the quartet gave as encore numbers Mozart's Adagio and Minuet and Flowers of the Forest by McEwan. It is a telling fact that the Hart House Quartet has always attracted a large audience on each of their numerous appearances here."

The Halifax Mail: "Nothing more splendid, more truly majestic than the playing of the Beethoven quartet has been heard here in many years. As to the Debussy numbers in which the viola (Milton Blackstone) had its great chance, there was a quite enthralling quality in the manner of their rendition. All the treasures of mystic feeling in which they abound were fully disclosed, and from start to finish the audience was held completely by the spell of the music. At its conclusion the hall rang with some of the most spontaneous applause that has ever been heard in it."

GEORGE KING RAUDENBUSH

George King Raudenbush, conductor of the Harrisburg (Pa.) Symphony Orchestra, recently directed a program which featured Percy Grainger and a chorus of 225. The Harrisburg Evening News, speaking of the only conventional orchestral number on the program, said: "The orchestra then played alone Tschaikowsky's Romeo and Juliet, based on Shakespeare's play. The dramatic situations in which the Russian composer revelled set the temperament of Raudenbush flaming, and he was at his best as he exhorted the musicians through the tumultuous passages representing the conflict of the warring families and then subdued them to love scenes told by violas and muted strings." The Harrisburg Patriot carried: "Harrisburg's first musical circus, starring Percy Grainger, supported by the Harrisburg Symphony Orchestra and a 225-voice troupe of singers, put on a three-ring performance and sent a capacity crowd home convinced of the versatility of Ringmaster George King Raudenbush."

ASTRID FJELDE

Astrid Fjelde, soprano, fulfilled several engagements in Minneapolis, Minn., early last month. One of the critics, William Ballou, commented in part: "Nature has been kind to this charming interpreter, both in vocal endowment and in temperament. Implicit in Miss Fjelde's method is the regard for Northern art. Many a leaf has she taken from the counsels of the 19th masters of romance *forcdrag* as was indeed predestined by the fact of drawing so strongly on Scandinavian composers. This made the concert really generic. In the singing of Svane it was as if in the audible presence of the traditions of Nina Grieg's time. And not alone in the three Edward Grieg numbers did this haunting sense persist. Almost equally did it appear in the lovely Aftenstemning of Agathe Backer-Grondahl and it was in full control in Sigurds Lie's Sne, which was sung throughout with muted tones and sent the audience upon imperative requisition for a repeat."

The Minneapolis Journal of February 14 carried: "Miss Fjelde sang with much splendor and finely graded effects Pace, Pace from Verdi's La Forza del Destino, besides two groups of songs in English and Norwegian. Several of the latter were given with lovely *mezza voce* effects." The Minneapolis Norwegian Times: "Astrid Fjelde had a big success. Her pure soprano voice was heard in many songs. She began with the aria from Gioconda, which gave her the opportunity of showing her great dramatic ability. With just the right poetic feeling, she sang Henrik Heines, Schumann's famous Du Bist Wie Eine Blume and two of Tagore's songs in English with music by Richard Hageman and Edward Horsman. Her Nordic groups especially took this writer's enthusiasm. The interpretation of these songs showed clearly that Astrid Fjelde has absolutely captivated the spirit of the Northern Romance songs."

Mrs. Morris Presides at Festival Luncheon

The New York Federation of Music Clubs gave a luncheon in honor of the officers and conductors of the Long Island Music Festival Association at the Town Hall Club, New York City, February 16. The newly elected officers are Herbert Stavely Sammond of Brooklyn, president; Mrs. Russell W. Tonch, Port Washington, vice-president; Mrs. John Rumph, Hollis, secretary; and Frank Willgoose, Huntington, treasurer. The festival of 1933 will be held in Flushing with evening concerts on May 12 and 13 and a Saturday afternoon concert on the latter date. Dan Gridley, tenor, is the only soloist yet announced. It was unanimously voted to continue the contest for women's chorals which has been a feature of the two previous festivals. In addition there will be a contest for mixed choruses, orchestral numbers and prominent soloists, all from Long Island.

The eighteen guests at the luncheon included George Wetzel, conductor of the Long Island Symphony Orchestra; Frederick G. MacLean, First Presbyterian Choir, Jamaica; Norman Hollett, North Shore Choral, Port Washington; Herbert S. Sammond, Flushing Oratorio Society and the Morning Choral, Brooklyn; H. Leslie Goss, Bellmore Choral Society; Frank Willgoose, Bel Canto Club, Huntington; Kathryn Carylna, Union Choral, Richmond Hill; Maude Tucker Doolittle, Jackson Heights Chorale; Edith Baxter Harper, Broadway Community Women's Chorus, Flushing; Mrs. Walter Mohr, Jamaica Choral; Mrs. John Detjen, Junior Choir of People's Church, Long Beach; Mrs. Philip Swain, Zion Junior Choir, Douglaston; Mrs. John Rumph, Lillian Cornell, South Shore director; Dorothy Reims, Suffolk County director; and Etta Hamilton Morris, president of the New York Federation of Music Clubs. Mrs. Morris also conducts the Philomelá of Brooklyn, which will take part in the festival. She presided at the luncheon.

Ward French Attends Providence, R. I., Community Concert

Ward French, general manager of the Community Concert Service, attended the season's third concert in the series given under the auspices of the Community Concert Association of Providence, R. I. The attraction was the Cleveland Orchestra, with Nikolai Sokoloff conducting and Harold Bauer soloist in Beethoven's Emperor Concerto. The orchestra played alone the overture to Weber's Der Freischütz, prelude to Act III of Lohengrin and Brahms' Pastoral Symphony. Other events on the Providence course this season were programs by Tito Schipa, tenor, and the Hall Johnson Negro Male Choir with Marian Anderson, contralto. March 21, Yehudi Menuhin, violinist, will appear in that city.

Mr. French's tour included several other Community Concert cities, among them Saginaw and Flint, Mich.; London and Kingston, Ont.; Scranton, Pa.; and Springfield, Mass. He reports that the interest in these concert courses continues to grow because, although economic conditions have resulted in smaller memberships in some instances, standards have not been lowered in regard to the talent supplied.

Music Notes From Coast to Coast

(Continued from page 23)

Howell and Hazel with fine precision and tone color.

Gisela Bauer Sutter introduced several piano pupils in an entertaining recital.

The Little Musicians of the San Antonio Musical Club (Mrs. Krams Beck, president) held an interesting meeting, with Mrs. Minnie E. Hanson in charge of the program. Mrs. Alois Braun is chairman of the department.

The Women of Sychar (R. S. Stoughton) was given by the choir of St. Mark's Church (Walter Dunham, director and organist). The soloists were Marjorie Winters Glaze, soprano; Alice Merritt Trnax, contralto; William Irby, tenor; and Paul Mellenbruch, bass. Mr. Dunham also played a suite for organ, Sea Sketches, by Mr. Stoughton.

S. W.

SAN DIEGO, CAL.—On February 6, the Student Concert Guild presented the State College String Quartet (Joseph Giovanazzi, Hyman Davidson, Marion Bayless and Lucy Schatzel) in a program of chamber music, assisted by eight pianists of the guild in eight- and twelve-hand arrangements of classic and modern numbers. Particularly impressive were the sonorous Dirge of John Powell, played by six pianists, and the fugue in A minor, Bach-Grainger, by four. Appearing in these groups were Helen Levinson, Viva Crise, Lois Wann, Christine Haylor, Harry Anderson, Ashleigh McIntosh, David Marrs and Charles Shatto. The quartet displayed musicianly comprehension and cohesive skill in its Haydn and Bach, and a delightful modern spirit in the Paysagen Landscape of Bloch. The guild's concerts grow in popularity and artistic appeal.

The Don Cossack Chorus, under the amazing direction of Serge Jaroff, appeared February 10 on the Amphion course, in a colorful program of Russian music which greatly pleased a capacity audience. The history of the group, its picturesque appearance, the striking and peculiar effects obtained, and the primitive appeal of the music, constituted a program unique and thrilling.

The Los Angeles Philharmonic Orchestra (Dr. Artur Rodzinski, conductor) gave its fourth San Diego concert on February 17. Dr. Rodzinski's first appearance here since the announcement of his engagement by the Cleveland Orchestra was greeted by a sincere expression of feeling. Symphony No. 2, of Rachmaninoff had a brilliant performance and was enthusiastically received. Also programmed were overture to Russlan and Ludmilla (Glinka); La Fete Dieu à Seville (Albeniz); and Variations on a Hungarian Folk Theme (Zador), introducing in a solo that excellent artist, Sylvain Noack, the orchestra's concertmaster. The orchestra is to be heard here in two more programs this season.

H. B.

Supervia and Ivor Newton Sail

Conchita Supervia, Spanish mezzo-soprano, who sailed from New York March 1 on the S.S. Aquitania, will give four concerts in Switzerland with the Orchestre Romand (Ansermet conducting) in Geneva, Lausanne, Monteux and Vevey. Following this comes Mme. Supervia's season at the Opéra-Comique, Paris, which includes appearances in Carmen, The Barber of Seville and a revival of Frasquita.

Ivor Newton, who has been Mme. Supervia's accompanist for her American engagements, sailed on the same boat. He goes directly to London, where his first concert will be for the Quartet Society at Wimborne House, when he will play the César Franck quintet with the Guiller Quartet.

Chalmers Clifton to Conduct Benefit Concert

The Manhattan Symphony Orchestra, with Chalmers Clifton conducting, will give a benefit concert in the grand ballroom of the Waldorf-Astoria, New York, tomorrow evening (March 12) in aid of the Greenwich House Music School. An all-Brahms program is planned, with Harold Samuel, English pianist, as the soloist in the piano concerto in B flat. Other numbers include the Tragic Overture, the Academic Overture, and the Song of Fate, performed by a chorus of 100 from Barnard College and Columbia University.

Daughter to Mr. and Mrs. MacKown

Mr. and Mrs. Allison MacKown (Marjorie Truelove) of Rochester, N. Y., are the parents of a daughter, Rosemary, born on February 13.

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German Cities Pay Honor to Wagner

(Continued from page 5)

were Berlin's chief contributions to the semi-centennial. Just what possessed Generalintendant Tietjen to countenance such an exhibition as the former at the institution whose welfare he is supposed to foster, it would be hard to say. At all events, it was as if the old Kroll Opera had come back from the dead and was once more at its bad old business of butchering standard operas to make a modernist's holiday. As might have been expected, the musical direction of the work was in the hands of Otto Klemperer (an avowed anti-romantic, hence the last person in the world to be entrusted with a romantic work like Tannhäuser). But the scenery was the doing of Oscar Strnad and the stage management the inspiration of Jürgen Fehling. The result was one of the most shameful insults to the memory of Richard Wagner imaginable. One rubbed one's eyes—could this abomination be the Tannhäuser of one's long acquaintance? The fact that the pale and conventional old Dresden version was employed in place of the gorgeous Paris one was regrettable, to be sure, but still the least of the production's offences.

It would take columns to describe in anything like detail what these offences were. And even then the reader would not appreciate the enormity of the sin committed against a masterwork. For in such a case only seeing is believing. Suffice it for the moment that Messrs. Klemperer, Fehling and Strnad have undertaken to proceed on the principle that every detail of Wagner's purpose must be cast out in favor of a stylization that wars violently against the whole spirit of the opera. Indeed, there were moments when the spectator might have been pardoned for thinking that the Staatsoper had suddenly resolved to present Nestroy's famous old parody of Tannhäuser rather than Tannhäuser itself. One was afflicted with some such cruel notion at the very start when the curtain rose on Venus' cave, bare of everything but a gigantic harp that grew like a tree out of a hillock upon which a fat and slatternly Venus writhed convulsively.

Real Boy

More devastating still was the impression when, at the opening of the second scene, a real boy squawked the shepherd's May day carol in the cracking voice of adolescence. The hall of song, a towering, vaulted space of concrete, cluttered with all manner of staircases and pews rising in lofty tiers, looked partly like the House of Lords and partly like the latest thing in Löwenbräu beer halls. Elisabeth began her greeting from a small, arched doorway at a point near the ceiling, and afterwards when she and the Landgrave had finished their scene, the hall moved off, quite like Max Reinhardt's Fledermaus interiors, to the sounds of the march and a new hall came into view. The entrance of the assemblage looked like a convocation of the Knights Templars. There was strict uniformity in the costuming, all the men being attired in a kind of Crusader outfit, while the women were garbed more or less like nuns. The tourney of song was carried out with the aid of a single large harp placed on a table which each contestant mounted in turn and from which each tried to dislodge the other as the excitement increased. The pages were four urchins—real boys again—who piped their *Wolfram von Eschenbach, beginne*, in the quavering, semi-audible treble of scared children. The minstrels, after exchanging (lined up before the footlights) huge pairs of black gloves for red ones, threw into the cup presented by the pages not the conventional scrolls inscribed with their respective names, but huge signet rings which rattled and clattered. The autumnal setting of the last scene is not the prescribed repetition of the first act, but is located before the front door of the Wartburg, with the holy Elisabeth praying before something that might be a sun-dial or a hitching post. Naturally, a real parodistic touch is imparted by this setting to Wolfram's offer to accompany homeward the saintly lady at her devotions on her own doorsten!

A mere catalogue of these scenic absurdities fails, however, to give the reader an idea of how completely the spirit of Wagner's Tannhäuser has been debauched in this egregious production. Musically, it is a dull and unkempt interpretation. At the second performance Mr. Klemperer, not yet recovered from the effects of a recent fall from the conductors stand at the Leipsic Gewandhaus, had to relinquish the baton to Leo Blech. Just why the Staatsoper should have deemed it necessary to secure Sigismund Pilinsky for the title role after his unfortunate experience in Bayreuth several years ago, is a mystery. At all events, Mr. Pilinsky accomplished the difficult feat of being even worse at the Staatsoper than he was at the Festspielhaus. Moje Forbach's Venus was poor, Franzi von Dobay's Elisabeth not much better. The only crumbs of comfort on this deplorable occasion were scattered by the Wolfram of Herbert Janssen (whose costume suggested a compromise between a jack-rabbit and a mother superior), the Landgrave of Emanuel List, and the Walther of Charles Kullmann.

The Flying Dutchman at the Städtische Oper was less disastrous, but poor enough in all conscience. It was staged by Intendant Ebert and its scenery was the work of Caspar Neher. Herr Neher's scenic ideas are evidently suited to the modernistic conceptions of a Kurt Weill, and he has done good work in Verdi's Macbeth and Masked Ball. But his imaginative vibrations are not attuned to Wagner. At that, his setting of the first act, though it looked more like a carpenter shop than like a stern, rock-bound coast, would have served the purpose if it had been properly lighted. The approach of the phantom ship was an excellent projection effect, subsequently ruined by the glaring midday light which beat pitilessly upon the scene for the remainder of the act. The second scene offered a life-size picture of a laundry in full blast. And when Senta's friends sat down and pulled on their white cotton stockings at the news that their sailor boys were returning, there was nothing left but to throw up one's hands and let nature take its course. At the close Senta and her mariner ascended to heaven clasped in a *thé-dansant* embrace. The Städtische Oper found it expedient to give the whole opera without a pause. Just what is gained by imposing this strain upon the hearers the present writer, for one, has never been able to detect.

Wilhelm Rode's impersonation of the Dutchman has a certain distinction and dignity, but he bawled much of the music in merciless fashion. Maria Nemeth, for her part, propelled that of Senta in a series of shrieks. Far and away the best singing of the occasion was the lovely delivery of the sailor's song by Walter Ludwig, a talented young artist. Fritz Stiedry's reading of the score seemed amazingly featureless.

Maier-Pattison Team to Appear Again

Guy Maier and Lee Pattison, owing to public demand, have announced that they will resume their two-piano recitals for six weeks next season. The two dissolved their partnership in 1931 after twelve years of joint concertizing. Requests for their return have been received ever since.

During the past two seasons Maier has been devoting a large share of his time to his unique Musical Journeys, which are concerts illustrated with stereopticon slides giving the background in the lives of the composers whose works he plays. The slides have been made from photographs which he himself took on summer trips to Europe. Pattison has been appearing extensively in recital and has made a number of joint appearances with Jacques Gordon, violinist. He also has devoted considerable time to composing.

American Institute Alumni Banquet

About one hundred and fifty persons enjoyed the annual alumni banquet of the American Institute of Applied Music (Kate S. Chittenden, dean) held in New York, on February 18. Lawrence Munson acted as chairman, introducing Henry Cowell, pianist and composer, as the first speaker. Mr. Cowell talked interestingly on his work at Greenwich House, teaching unruly boys to play percussion instruments. Mr. Munson read telegrams from Gow of Vassar College, Maud Morgan (harpist), J. Lawrence Erb of Connecticut College and others. Miss Chittenden was greeted with applause from the entire assembly. After speaking of the spoiled child of the rich, she launched into recent developments in connection with Hartley House Music School, the settlement school in which Miss Chittenden and her aides have been interested. May I. Ditto-Murray, Annabelle Wood, and others, interested the Carnegie Foundation in Hartley House Music School, which resulted in a grant of money to that worthy project. Bruce Simonds, Myra Hess and Harold Bauer endorsed the enterprise, and some details connected with the gift, and subsequent developments, were eloquently related by Miss Wood, Mrs. Schenck and Mrs. Lawrence, with mention of the seventy enrolled pupils, now studying piano, violin and cello as well as music appreciation. Mrs. Schenck said there were at present nine settlement schools in New York, with many students. John Palmer of Steinway and Sons gave amusing reminiscences of his music-study days under Miss Chittenden. Annabelle Wood received praise for her part in the development of Hartley House Music School. Miss Chittenden's wide influence is apparent.

F. W. R.

Oscar Seagle Sings in Paris

PARIS.—Oscar Seagle, baritone, gave a recital on February 16, assisted by Jean Dansereau, pianist and the Olowan Male Quartet, at a tea-musicale sponsored by Grand Duchess Helen of Russia and Princess Nicolas of Greece, at the American Women's Club of Paris. Mr. Seagle sang a group

(Photo by Maurice Goldberg.)
OSCAR SEAGLE

of old French lyrics, Lamento Provencale, by Paladilhe and songs by Brahms, Strauss, Horsman and Busch. Miss Dansereau gave selections by Chopin and Liszt, the Olowan Male Quartet concluding the program with numbers by Speaks, Guion and Verdi. The affair was one of the finest artistic successes of the American Women's Club season.

I. S.

Rummel's Activities

Walter Rummel returned to Paris for a few days, after having played extensively in France at Grenoble, Toulon, Nice, Cannes, Limoges, Pau, Bayonne, Saintes and Guimper. The remainder of the month of February, Mr. Rummel offered concerts in Germany, opening his tour in Stuttgart. The beginning of March finds him in Italy, and from March 15 to April 15 he will tour North Africa. He returns to Monte Carlo for recitals there on April 26 and 28, from whence he again tours France until the beginning of May.

Mr. Rummel has been invited to be a member on the jury of the Liszt Competition, which is being held in Budapest in May, under the auspices of the Hungarian Government.

Emily Roosevelt Heard Widely

Emily Roosevelt sang for the Schubert Club, Stamford, Conn., on February 17, and on February 28 she sang a group of Harold Henry's songs, in manuscript, in his studio. She is booked for the Brooklyn (N. Y.) Woman's Club on March 20, the Cincinnati (O.) May Festival, and the Rubinstein Club of Washington, D. C., May 9.

Cecil Arden Sings in Paterson

PATERSON, N. J.—Cecil Arden, mezzo-soprano, recently sang in this city, at a gala concert given in honor of Mortimer Wiske's eightieth birthday. Among those in attendance were Mario De Stefano and Henry Hadley. Miss Arden has frequently appeared at the festivals in Paterson.

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Studio Notes

OSCAR SEAGLE

PARIS.—Oscar Seagle, vocal teacher, recently gave a musical in the little theatre which forms part of his Paris studio. The Olowan Male Quartet, an organization trained by Mr. Sagle, composed of James Randolph, Brantley Watson, Fred Hetzler and Stanley Reyes, and which plans a tour of the South and Middle West this spring, opened the program with groups of songs, Negro spirituals, and ballads. Rebecca and Penelope Tanwater and Margaret Wilson, dressed in native costumes, presented Tennessee mountain songs. Spanish and Russian folk-songs, sung by Peter Chambers who was with the Philadelphia Opera last season, followed. Mr. Seagle closed this interesting seance, singing French, German and English songs, accompanied by Jean Dansereau. Among the guests were Prince and Princess Nicolas of Greece, Mme. Komstadinis, M. and Mme. Lubimova, M. and Mme. Hector Dansereau, Mme. Kingevitch, Helen Garden, Agnes Walsh, Mr. and Mrs. Owen Johnson, Mr. and Mrs. Louis Twyeffort and Mrs. George Thorpe. I. S.

HOWARD-JONES-SAMMONS SCHOOL OF MUSIC

LONDON.—At the meeting of the School of Music Club on February 11 two members of the staff, Dorothea Vincent (pianist) and Thelma Reiss-Smith (cellist), gave an interesting sonata program which included the rarely heard work written by Arnold Bax in 1923. Fresh from a strenuous and successful tour among West of England Music Clubs, the two artists gave a splendid performance and were enthusiastically received by the students and their friends. M. M.

OLGA CARA

Olga Cara, piano teacher of Paris, recently presented her pupils in recital at her studio. Among them was Mlle. D. Loo, daughter of the Chinese art collector of Paris and New York, who, with her two sisters, is studying with Mme. Cara. The French translation of Le Jeu Moderne du Piano by Leimer-Gieseking is the work of Mme. Cara.

FRANCIS ROGERS

George Newton, bass, pupil of Francis Rogers of New York, gave a song recital at The Barbizon, New York, February 21. The program consisted of Elizabethan songs, Italian and German classics and a group of modern songs. Helen Marshall, soprano, also a Rogers student, sang numbers in French and German at a concert of the Sinfonietta of New York (Quinto Maganini, conductor) in Town Hall, March 1.

MADGE DANIELL

Odette Klingman, soprano, was soloist on February 5 for special services at both the nine and ten o'clock masses in the Church of the Ascension, New York. She also was soloist at the American Legion reception and dance held at the Astor Hotel, New York; and took the soprano role in Gaul's oratorio, The Holy City, given by the Reformed Church in Elmhurst, N. Y. Muriel McAdie, soprano, of Peekskill, N. Y., sang for the New York Rotary Club on February 7, and at the Colonial Club, assisted by Edwin M. Stechel, piano and Frank Konnerth, violin. Helen Arden and Helen Honan appeared in a singing and dancing act at R. K. O. Proctor's Theatre, Newark, N. J. Ann Pritchard is at the Paramount Grill, New York with the Ted Healey Revue. All study with Madge Daniell.

RUDOLPH GRUEN

Rudolph Gruen presented a group of his piano pupils in concert at the Neighborhood Music School, New York, on February 21. Arthur Roberts, Maryanne Newman, Madeline Piedra, Frances Leibowitz, Rose Resnick and Nettie Buck played in the order named Schumann's Symphonic Etudes, Bach's partita in B flat, Novelette in F (Schumann), prelude and fugue in D minor (Bach), Chaconne (Bach-Busoni), and Clair de Lune (Debussy). Ida Melnikoff and Sylvia Schuster offered a rondo by Gurlitt. The program was thoroughly enjoyed by the audience, who showed keen appreciation of the qualities of good piano playing as displayed by Mr. Gruen's students. Each performer showed the requisite technical skill as well as diligent cultivation of individual talent. S.

ESTELLE LIEBLING

The following artist-pupils of Estelle Liebling have fulfilled recent engagements:

Maria Samson, soprano, who sang Madam Butterfly at the Radio City Music Hall during the week of January 27, was reëngaged to appear at the RKO Roxy Theatre during the week beginning February 17. Gladys Haverty, soprano, was engaged for a solo appearance at the Radio City Music Hall during the week of February 10. Rosemarie Brancato, coloratura soprano, sang a solo at the Radio City Music Hall during the week of February 17. Viola Philo, soprano, was heard at the Radio City Music Hall during the week of February 24. This has been her third appearance at that house.

Dorothy Miller, soprano, gave a song recital at The Towers in Brooklyn, N. Y., on February 26. Merran Reader, soprano, gave a successful concert on February 19 at the Lexington Avenue Branch of the Y. W. C. A. Pearla Dorina, dramatic soprano, appeared as Gretel in Hänsel and Gretel and as Nedda in Pagliacci, in Pittsburgh, Pa., on February 25, with the International Grand Opera Company.

The Three Graces, a trio, are appearing every Wednesday evening on the Royal Gelatine Hour over Station WEAF. Bernard Barnett, a graduate of the announcing department of the Estelle Liebling Radio School, has been engaged by Station WCDA as a staff announcer.

Club Items

Bel Canto Singers Hold Concert

Etta Hamilton Morris, state president of the New York Federation of Music Clubs, presented the Bel Canto Club of Huntington, N. Y. (Frank Willgoose, conductor) at the Wanamaker Auditorium, New York, February 25, with Rose Resnick, blind pianist, and John Barr, tenor, soloists. The thirty-six young women forming the club sang standard works by Elgar, Harriet Ware, Sullivan, Woodman and Curran from memory and with excellent attack and style. Miss Resnick demonstrated superior pianism, with delicacy of feeling as well as bravura in works by Chopin and Dohnányi. Mr. Barr's singing of Ah, Moon of My Delight (Lehmann), Lamplighter, and Street Fair by Manning, gave unmeasured pleasure to the large audience, for his voice is expressive and brilliant in the upper register. Ruth Chapelle played his piano accompaniments with sincerity. F. W. R.

Beethoven Choral Society Sings

MOUNT VERNON, N. Y.—Ernest Iles conducted the Beethoven Choral Society (mixed voices) of Mount Vernon, in a concert last month, presenting eight choral items by Lutkin, Elgar, Barnby, Sullivan, Molloy, Schubert and Pinsuti. He showed excellent results, also drawing effective singing from the women's chorus, which sang three numbers. L. E. Coles, tenor, of the Hall Johnson choir, was guest soloist, offering songs by Handel, Quitler, Clay and Burleigh. Mr. Iles studied with Miltonella Beardsley. R.

Soloists Musicales Program

Mrs. W. V. Cutajar, president of the Soloists Musicales, provided an interesting program for the February 23 recital, held at the Gunin Studios, New York. Elsa Borg, soprano, revealed a pleasing voice in Swedish, Russian and French songs, and Martha Thompson played a Mozart piano concerto. Sigrid Eklof was accompanist for the soloists. Herbert Swing, bass-baritone, sang Lieder with able characterization and impeccable enunciation. Original poems were read by Countess di Castagnola and Edith Stelling, and honor guests introduced were Pearl Adams and Harriet Thorburn. F. W. R.

Drama Comedy Club Holds Matinee

Edyth Totten, founder-president of the Drama Comedy Club, provided musical items of interest for the February 24 meeting, at the Hotel Astor, New York. Mrs. Carl Fiqué offered songs by American composers. Constance Beatus, contralto, sang the aria from Samson and Dalila (Saint-Saëns), and current theatrical events received attention. F. W. R.

New York Madrigal Society Awards

The New York Madrigal Society announces the recent award of four free scholarships to Samuel Kligfeld and Suzanne (Kibritdjean) Katchoony, in voice; Ruth Berman, harpist, and Jack Finestone, piano. Auditions and further awards were announced for March 1 and April 5.

Edward Molitore and Camilla Entera Give Durham Recital

DURHAM, N. C.—Edward Molitore, tenor and Camilla Entera, dramatic soprano, sang a joint recital here, with Audrey Beresford Bruton as accompanist. A program intermingling the song literature of the French and German schools, in contrast with well sung and highly appreciated numbers from the operas, constituted the program. H. S. D.

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Publications

Reviewed by R. M. Knerr

Book

Around Music, by Kaikhosru Sorabji.

A collection of essays on music, which have appeared in leading British publications, written by a Hindu musician whose strange and erudite compositions, though unknown to America, are held in esteem among modern-minded critics in England. These brief chapters represent, according to a foreword by A. R. Orage, an Oriental mind expressing itself in European technic, quite as Mr. Sorabji's music does. For sheer logic, perception, musical knowledge and felicity of expression, the author takes rank among the best musicologists writing in English. He exposes with deadly accuracy such fallacies as that all great composers have been justly esteemed in their day, that Wagner cannot be acted intelligently, and that singing opera in the vernacular is a superior method. The book ranges over a fascinating variety of subjects, such as the ideal opera house, the state of modern concert-giving, the decline of singing, and a hundred topics more. The writer shows a few crotchets, such as a passionate admiration for Mahler, Busoni and Medtner—whom he ranks above Brahms, his particular *bête noire*. A highly interesting and provocative book for the musician. (The Unicorn Press, London.)

For Piano and Orchestra

Piano Concerto, by Harold Morris.

Under the auspices of the Juilliard Musical Foundation, the score of Mr. Morris' striking work, introduced by the Boston Symphony last season, with the composer as soloist, now comes from the press. Enough has been written about the quality of this concerto, of its obvious inspiration in American Negro folk-music, and of its effective writing both for the solo instrument and for the orchestra, to obviate extended discussion at this time. The variations on the American Negro Pilgrim Song, with the theme introduced by solo cello, and brilliantly elaborated by the piano; and the final rondo, rhythmically compelling and forceful, are movements that provide a fascinating challenge to the conductor in search of unhackneyed program material.

The performing time is twenty-seven minutes. The instrumentation, in addition to the piano and usual strings, is as follows: two flutes, two oboes, English horn, two clarinets in B flat, two bassoons, four horns in F, three trumpets in B flat and C, three trombones, tuba, timpani, cymbals, snare drum, bass drum, xylophone, glockenspiel, triangle, tambourine, wood block and tam-tam.

A word should also be said for the generous sponsorship (the financial cost was not slight) by the Juilliard authorities, in thus making available to orchestras everywhere a work which ranks high among native musical productions. The score, reproduced in facsimile from the composer's ms., is a fine example of lucid engraving. (C. C. Birchard & Co., Boston, for the Juilliard Musical Foundation.)

Songs

Epigramme, by Horace E. Tureman.

The composer has made his own English version of a beautiful poem by Henri de Régnier, and both are included in the score. Grace and lightness characterize his musical setting of this tribute to the laughter of a young girl. "The faint complaint of the murmuring fountain" is echoed in the piano accompaniment, which is a whirlwind cascade of notes, while the voice moves above it in chanting effect. Issued for low or medium voice. (G. Schirmer, Inc., New York.)

Alas, That Spring Should Vanish, by Clark Harrington.

The immortal lyrics of Omar have inspired yet another song. It would be captious to expect any Occidental musician to capture all the racial and other implications in these verses, but Mr. Harrington has given us a setting that is atmospheric, sincere and sensitive, and that rises to a sustained climax. There is just enough of Eastern suggestion not to be obtrusive. Published in D flat and B flat, with piano accompaniment, also with orchestration. (Carl Fischer, Inc., New York.)

Coplas Sefardies (Chansons Judeo-espagnoles), by Alberto Hemsi.

A unique collection for the musician interested in authentic folk-music. A set of six songs reproducing the mixed Jewish and Spanish strain to be found on the island of Rodas. According to a preface by José Subira, this music has a considerable antiquity. The texts are in a form of dialectal Spanish, with the unusual words explained in footnotes. These are weird, exotic, langnorous numbers, several of them love-songs. A guide in French for the pronunciation of the text is included. (Edition Orientale de Musique, Alexandria, Egypt.)

* * *

Reviewed by F. W. Riesberg

For Chorus

Jubilate in A, by Mrs. H. H. A. Beach.

This choral work, for mixed voices, is issued in a revised edition; it is probably the most popular of the seven works comprising the Service in A. Its soprano solo soars along, later with chorus lying underneath; the bass solo following is with obligato chorus, and both are dignified and effective. For the choral writing, with its three-tone ostinato in the organ-part, one finds real admiration, for it is eminently practical and sure. This organ-figure might echo the three words, Praise the Lord, and is one of the outstanding details of the work. Feeling and expression mark it in all its pages; there is much unison writing and a highly jubilant close. (Arthur P. Schmidt Co., Boston.)

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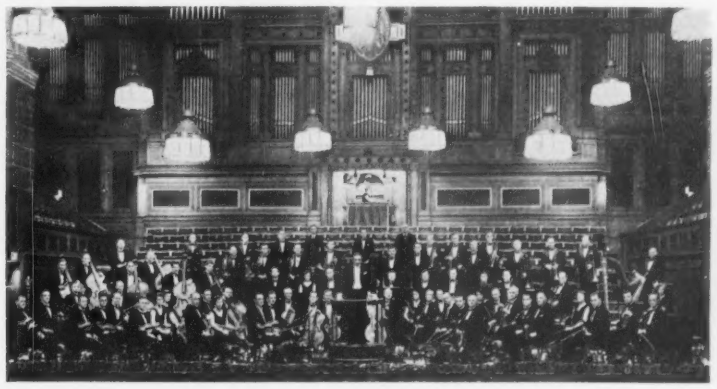
HARRIET COHEN

gave the first performance of the new Vaughan Williams piano concerto, which is dedicated to her, at a recent concert of the B. B. C. orchestra of London under Dr. Adrian Boult. (©) Yvonne Gregory.



JOHN BARBIROLLI

ready to conduct the Scottish Orchestra, of Edinburgh. Mr. Barbirolli appeared as guest with this organization and also the Hallé Orchestra of Manchester, England, during the months of January and February. He has again been engaged as one of the conductors for the International Opera Season at Covent Garden this spring. (Photo by R. Shankland.)

CLEMENS KRAUSS

recently conducted the Vienna Philharmonic in a new work by Franz Schmidt, a chaconne in the form of a symphony.

ERICH KLEIBER,

a recent conductor of the Vienna Philharmonic.

LUCIENNE DELFORGE,

French pianist, gave a recital at the Schola Cantorum, Paris, February 9, playing works by Bach, Chopin, Dukas, Le Flem, Roussel and d'Indy. (Photo by Lucien Beaugers).

GEORGIA GRAVES,

contralto soloist at Fourth Presbyterian Church, New York, and of the National Broadcasting Company, has been chosen as soloist for the Messiah Festival in Lindsborg, Kans., in April. She will sing two performances of The Messiah and one of the Bach St. Matthew Passion. Miss Graves has been heard recently in concert in Plainfield, N. J., Hartford, Conn., and Douglaston, N. Y. (Photo by G. Maillard-Kesslère)

CESARE FORMICHI

as Tonio in Pagliacci. Mr. Formichi is one of the singers who will appear in the International Opera Season of London this spring.

HENRI DEERING,

American pianist, played in Palm Beach, Fla., on February 20 with the Arts Society. While in the South, Mr. Deering also performed in Nashville and Memphis, Tenn. The pianist will appear in Minneapolis, Minn., in May during the Biennial Convention of the National Federation of Music Clubs.

RUDOLPH GANZ

was guest conductor at a recent concert of the Omaha Symphony Orchestra, Omaha, Nebr. (Keystone photo).

(See Inside Front Cover for Additional News Pictures)

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By Arrangement D. F. McSweeney

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